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Published at HIGHLAND, N. Y. Address all correspondence to THE AMERICAN ORGANIST, 467 City Hall Station, New York, N. Y.

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BASILIQUE DU SACRE COEUR, PARIS

Whose organist, M. Abel Decaux, the Eastman School of Music, Rochester, N. Y., takes for its faculty the coming season. "Sacred Heart Cathedral is of immense size, and, like the inevitable Eiffel Tower, it can be seen from almost anywhere in or near Paris. . . . a church of great importance. . . . on account of its musical reputation. . . . M. Abel Decaux. . . . a most admirable organist and teacher." — *Marshall Bidwell*, in *THE AMERICAN ORGANIST*, January 1923

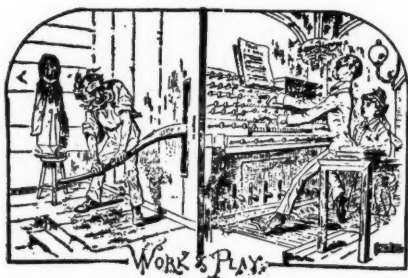
THE AMERICAN ORGANIST

VOLUME 6

AUGUST 1923

NUMBER 8

Editorial Reflections



Construction

FORTITUDE is the serious title Hugh Walpole chose for a good book. From the evidence I should say Walpole had been pondering, in the novelist's way, the problem of the construction of character and he preferred to write a novel rather than an essay: he has done both.

I do not know why the world prefers to be entertained, why it likes tom-foolery better than education, Coney Island than the Public Library, why it spends money more willingly for molasses taffy than for the five foot shelf. Perhaps it is the eternal search for happiness. I can understand why happiness is in the main preferable to education, preferable to everything else: happiness is the end to which all other things are the means. Hugh Walpole knows that. So does Hugo Riesenfeld who invented classical jazz — it's his title, not mine. Was Edison thinking of education when he invented motion pictures? Ask Virola a similar question. Then too, fire the question at the org - - What's the use?

To combine an agreeable amount of unpleasant medicine with sugar and faith is the latter day aim of the apothecary's art.

Some years ago they discovered and cap-

tured a lone Indian, the last of his tribe, in the secluded wilds of somewhere or other. They took him to civilization and also tried to reverse the process — not quite so simple. If we give it a little thought, not too much, we can find reason in his decision not to accept shoes that wear out when he has feet that don't. And I suppose similarly we can find reason in almost everything we search into, if we search deeply enough into half of them and not too deeply into the other half.

To construct seems to be the chief end of man, and judging from the precedent set for him by the Maker of the over-Einsteined universe he is merely following a fine example. But an effort to construct will destroy happiness unless followed with moderation. To endeavor to construct a seven-day audience of music lovers too rapidly would lead a theater organist to perdition, or, worse yet, the loss of his job. To endeavor with too much zeal to construct something similarly desirable would lead the church organist into a first-class row with every human being in his parish, and no matter if the row be aired only over the dinner tables with the contestants miles apart: the pity is that matters should have drifted into such a state that what either the organist or the minister does in the church on Sundays at the services is matter of so small concern in the happiness and the great expectations of the to'erant pill-taking public. To press on too earnestly for the construction of ideal recital-going audiences has in the past merely lead to — you've tried it?

The prohibitionist says construction is the thing. Perhaps it is, but I wouldn't take a prohibitionist's word for it or for anything else, though in most senses of the term I am a prohibitionist myself, with the qualification that I would prohibit a great many things in addition to whisky-drinking. They

have revised the Westminster Confession and said to prohibit is man's chief glory on earth, or his chief duty, or chief something. But the man who invented I Should Worry did a great deal more to help mankind, to introduce the much-heralded heaven to earth, than all the prohibitionists you and I ever heard of. I agree with prohibition and I suspect you do too. In fact if the both of us forget the methods by which we each are working we shall discover that we agree on a remarkably large category of our aims in life. When we fuss too much about the working too's we get into side lines, into narrow alleys; it's much better to walk on the broad highways of life.

Prohibition has for its chief aim the construction of better manhood and heaven knows we need it. Hugh Walpole worked for the same when he wrote *Fortitude*. *Fortitude* is not a brand new book. I read it some years ago. I use it now because it, above all others that peer at me over the horizon of memory, embodies the idea and the achievement of construction sugar coated, Coney Island, and molasses taffied in the beguiling manner of the novelist.

The composer of pretty melodies, rich harmonies, fascinating rhythms is constructing a happier and therefore better world, and really doing but little harm, save to the distemper of grouches. Happiness in every note, in every page, every day, year by year in every way. The labor unions thought they were getting their happiness when they stood defenseless men against a wall in Heron and shot them just like the Germans did years ago, and it is not Heron's but the labor union's crime. The coal miners union thought they were getting their happiness when they used might to get what right refused them. The building trades union in New York thinks at the present moment that it shall in some mysterious way find greater happiness if it can exert sufficient force to squeeze from the rest of the City just another little raise in wages and these little raises in wages have already done more damage against the public welfare and American economic security than any other influence since the world began. Noah's little flood was a joke in comparison, the World War but as a motion picture feature film — and when will the public, you and I who so vastly outnumber unionism, thrust our swords into the new scorpionism?

Mr. Harding thinks we can better construct among nations if we forget our childish prattle, untuck our heads from our great feathers, and go decently back to Europe as we did in 1917 — to help in the cause of those who so greatly need help. Theodore Roosevelt discovered that the only way to achieve any construction in Washington was to use a big stick and all the little puppets yelped their anger — that was all they could do. The rest of us enjoyed it.

Elijah gave David a great shock when he said to that old woman-stealing heathen Thou art the man. I would not like to hurt anybody's feelings, so I'll have to call for some other Elijah to yell at us. Construction? Our church services we have left to tradition, to a dead age — yet all the while pleading the support of the living age. Our theater programs have been left to the dollar mark, buttonholers, and the yellow streak that ever grows stronger in unfortunate America. Our recitals have been left to Europe and yesterday and tradition and vanity and theory. Our organs have had to trust to luck and the genius of the builders, with no help from us; so far as the construction of a more plastic design — and the whole world knows how badly we need it — we have left that to perish in a deep sea infested with copycats. To be sure, each man is contented (to put it quite mildly) with the organ he himself writes the stop-names for. The pity of it is that he is about the only one who is satisfied with it.



Destruction

ASKER asked himself one fine day what was the use of havng a nice big boat and nowhere to go, so he concocted a scheme of going South for a neat little trial trip, inviting a few hundred chosen friends and preventive enemies to go with him and all the rest of America to pay the bill, with no accounting to us either before or afterwards. That American politics can be and constantly is a high-handed perversion of honesty, no matter whether a Republican or a Democrat sits in the White House, is no longer a matter of wonder to anybody but

the new-born babe and he is so busy cutting teeth and looking for his bottle that he pays no attention to the weightier matter of public honesty. The upshot of the whole matter is that organists are so busy scrutinizing the rest of the world that they have to leave progress in organ planning to an architect or somebody with minor matters on his hands.

Were I in Washington or Albany or Trenton or Harrisburg or in any other Capitol I'd undoubtedly steal just as much of the public money and defame the name of America the same as all our past and present electives have done and are doing. Smith in Albany I believe would do right if he had not the examples of Mitchell and Miller before him. The only reason Mitchell and Miller were not reelected to City Hall and Albany was because both were doing so little thieving that it didn't satisfy the thirst of the politicians who permitted us to elect them in the first place. Look at Hyman

Destruction? It would be a beautiful and goodly deed if only some gentle little Vesuvius were to arise over night and bury our whole political, social, and economic scheme twenty feet lower than Pompeii. No doubt the second cousins of Tutankhamen lashed him thoroughly for burying with him in his much-sealed tomb all the rich treasures they would so desire; but if he had distributed them to his near-cousins you and I would never have had a squint at the pictures of them distributed to us by the National Geographic Magazine, and the twentieth century would have gone sweetly on with its contempt for the wealth and achievements of some earlier century you can figure out for yourself. But it took the destruction of a well-hidden secret to unearth Tutankhamen's record of construction.

At Broadway and Liberty Street they destroyed a group of buildings and carted away every brick and stone out into the Atlantic Ocean — or into some second-hand building supplies yard. They had a man on the high chimney who picked his way back to earth with a crow-bar at night, brick by brick. It's a slow tedious process to destroy even an old building. It's a much slower one to destroy a perfectly useless tradition. It is also a slow and tedious process to construct the foundations that go so far down under the surface that tired business men must stand on the opposite corner by the

hour to gaze upon the little long bucket that sweeps up out of an endless tube at the bottom of which human beings are working under a puffed-up air pressure that would have burst Jonah's whale plumb in two and left poor Jonah to hunt up another conveyance. First comes the plan, then comes the destruction, and after that construction. We do not see the plan; destruction looks like bad business to us and we must do much wagging of tongues. But patience. Even a child does not destroy unless he has somewhere in his good intentions a plan for something he considers an improvement over the thing he destroys.

They used to kill a man a day on the tall buildings built in Manhattan, because an average of one man to a floor was accidentally translated to eternity and a floor a day was the record for the structural steel work. It may be a big price to pay; ten lives to a ten-story building, forty lives to forty stories. I have often thought New York would be improved by having fewer people in it. However these lives were sacrificed not in an effort to support my views. They were the price of carelessness not of industry.

Some churches have wanted better music and they have gotten it by the simple process of professionally killing off an old and faithful servant who had given his prime to his church. Occasionally the crime stirs up a ripple of astonishment, now and then a protest. True, the church has progressed a great way from the days when it was burning John Huss in Rome, when it was doing the same to women and girls in Salem. James and John tried to start the slaughter way back there in Judea when they wanted to call down fire and brimstone from heaven to destroy a whole city because the good towns people did not come out on the road to meet these first important Christian ministers of good-will. Christ was there to stop the burning then; too bad he could not have remained to stop the innumerable burnings and murders the church has since perpetrated. It may be construction and undoubtedly is, to destroy an organist who has held his post too long already.

The Pennsylvania Railroad wanted a terminal in Manhattan. But there were dwellings where the terminal should have been. Construction had to wait the good pleasure of destruction. It was an easy job there:

buy up the land, raze the buildings, dig a hole, and stick the terminal in it. The man-killing New York, New Haven and Hartford also wanted a nice new terminal, since nice new terminals were the style. But they already had an old dingy terminal snugly planted on the spot chosen for the new and their job of construction was more difficult; a thousand trains a day had to be kept moving across floors upon which they must build.

We cannot complete the construction to which the organ world is pressing until we have completed the demolition of a great many old ideas, worn traditions, thoughtless practises, false premises. One of the first to go is our method of education. Writing music and picking it to pieces with a lead pencil is tom-foolery. Pour it down your ears and pick it apart with your tonal senses. The way to do this is to begin not with a pad and a pencil but with a piano and the ear — study counterpoint by making it, not by making notes. Notes are nothing but smudges on clean paper. They become harmony or counterpoint only when translated into tones. Destroy this crab-like method of our fathers and we begin to go forward. To be sure, it will be some job. But the structure will be worth it. Let's go to it.

Or Neither

BESTOW a gold watch upon your infant son when he attains the manly age of seven summers and it's a ten to one bet he'll have it apart in no time to see what makes it tick. If it stops ticking and you take it to the jeweler he will do the same thing, only more thoroughly. We call one destruction, the other construction.

It is always an advantage to have some definite plan in mind before we begin anything. If you want to know who's boss around here, start something, the sign said. Even the desire to know is an advantage over having no desire at all.

The American Organist was started with a plan, a very big plan. The plan was to give organists an exclusive medium in which to discuss pointedly the problems of the organ profession. To be sure the American

Guild of Organists was already performing that service — for organists in Brooklyn, Boston, and San Francisco, and for Dr. This and Dr. That wherever he may be; but how about the organists in Allens Mills and Coffeerville and Goldsboro and Port Townsend, and the reticent Mr., the faithful Mrs., the timid Miss who sits on the organ bench Sunday after Sunday in these out of the way places? The American Organist was to be theirs, and it is. Theirs for the constructive work of the organist.

But doing constructive work necessitates two operations: destructive, constructive. If your city is fully builded you cannot improve it without destruction. Perhaps a flood or a fire or an earthquake may come and help you, but I hope not; as a rule the fire and the flood and the earthquake have no plan in mind and know not where to stop — it frequently happens that they are not well behaved fires or floods or earthquakes and do not stop even when bidden so to do. If at all possible let us construct over our own necessary destruction.

I do not mind how thoroughly we destroy free public organ recitals if we can construct something better in their place. I do not care how utterly we destroy the sermon and the church service if we can put something more useful in their place. I do not care how hard we batter the theater organ, just as long as we are ultimately able to hammer into it more human happiness. But the thing that exasperates me beyond endurance is to sit by and do nothing, say nothing, think nothing, be nothing, in an age and a day that above all others is up and doing.

Short sighted critics say we destroy, and they may even think so, I do not know. Certainly we destroy, and so do you, so does every active man and woman worth while. Go to a tailor and he'll destroy a beautiful roll of fine cloth — but he'll make you a suit out of it. Go to your dentist and he'll destroy your contentment in life completely, for an hour or two — but he'll construct for you a set of teeth that will chew anything chewable. Even the gas house destroys, but it produces something more easily handled than the coal it has destroyed.

My contention with mankind is that it spends far too much effort at preserving and not enough at destroying and the result is that we have the cancer of labor unionism, the necessary and helpful but unpleasant

prohibition, troublesome insistence on doctrines of this and doctrines of that with a great big noise of protest when a Grant or a Fosdick says something honest. Dr. Fosdick tries to preach the truth and has the courage in the face of the church system — one of the most violent systems in the world — to speak with honesty; the cry of the living dead who still occupy pulpits and derive fair livings from false doctrines was loud-mouthed but it was not strong enough to derail the train of thought by which Fosdick is piloting his hearers into a better understanding of life and truth. Ten or twenty years ago they would not admit men to the New York or any other Presbytery unless they solemnly professed to believe in a great list of subtle and perfectly useless doctrines worked up into a plausible but impotent fabric of thought. Last month they admitted a group who boldly strike out from the prison that has kept honesty behind barred windows and avow not their acceptance but their emphatic disbelief in certain unnecessary and inconsequential doctrines held so dear and essential to one's soul's salvation in years gone by. If a man's soul is not to trust in the faithful performances of his duty toward God and his fellow men, then eternity isn't worth going through the present life for. Our African heathen have constructed a beautiful old savage deity and a mass of creeds and ceremonies which for African heathen are as creditable and helpful as the church's creeds and ceremonies are for civilization, no better, no worse. Let's throw the whole mess overboard and get back to the serious business of construction of character, of up-building, age by age, till the thieving of Eve, the lying of Adam, the murder of Cain, shall be abolished among men because there shall be no need for shortcuts or excuses.

Those who merely copy the specifications of the past when they build an organ are neither destroying nor building; merely duplicating and getting nowhere. Those who follow the admonitions and adopt the methods of their teachers when they get into a church position are neither destroyers nor builders, only copycats of a pesky brand that ought to be eradicated by some virulent pest exterminator. Those who merely follow any well-worn path are the necessary but perfectly useless padding that makes up a world. Let good enough alone? The devil wore himself thin shouting that advice from the housetops and the only good it did him was that he could stand the heat better. Creation was made to flourish. Today must destroy what was good enough only for yesterday but is not good enough for tomorrow. It is Creation's plan. We must be either among the destroyers or the destroyed. Choose for yourself and let the other man do the same — argue with him first, however, if he is a friend of yours. If our forefathers had exhibited as much respect for the teachings and practises of their grandparents as they tried to make us pay to them, we would still be grunting at each other in the comfortable shade of Equatorial jungles, with the grunt the highest form of expression within our reach.

When we find a man destroying we may be relatively sure he is in the first of two excellent stages of development; when he begins to construct, he has passed on to the second. When he sits around doing nothing, saying nothing, thinking nothing — well, let's kill him, he's of no earthly use to anybody.



Lincoln Cathedral

ERNEST E. ADCOCK

LINCOLN has been spoken of as "a city of the past, present and future", and no description could be more apt; for in succession, Britons, Romans, Saxons, Danes, and Normans have held sway within its walls, thus making the story of its bygone days full of interest to the historian. Its present prosperity is due to its being a great agricultural centre, and also to its being situated in close proximity to the coal and iron mines which supply its extensive iron factories with the necessary materials. As to its future, all that need be said is to point out that its iron foundries, which turn out large quantities of agricultural implements of every kind, are causing the city to extend its borders on every side.

The country all round Lincoln is very largely fen or marsh land, and a good part of the city is situated on low ground; but its magnificent Cathedral and a considerable portion of the town are perched upon a lofty hill. Even if the great church stood on level ground it would still be an outstanding feature, so it can easily be guessed that its elevated position renders it infinitely more conspicuous and glorious. Ruskin declared the Cathedral to be worth any two others, and that it was "out and out the most precious piece of architecture in the British Isles". Although I admire it immensely, especially as viewed from the north east (see illustration) yet I would not go so far as entirely to endorse his statement; for both Ely and York seen from the south east and Salisbury from the north east, and the spire and apse of Norwich, in my opinion, take a lot of beating.

As one goes round about the Minster (for so it has been called from time immemorial, although not a monastery church) the points which first strike one are the two lofty western towers, the magnificently ornate central tower, and the extremely high-pitched roof, which latter feature gives it quite a French look. The west front, too, is a prominent and remarkable feature of the building, having been built in front of the facade of the original Norman Cathedral which was commenced in 1074, and torn

from top to bottom in 1185 by a great earthquake. Viewed from the confined courtyard which coops it in somewhat, this portion of the church is wonderfully impressive.

Turning our attention now to the exterior as seen from the north east let us examine a few of the most prominent features in greater detail.

The great central tower, which is considered by many to be the best of its kind anywhere, was erected in the 12th and 13th centuries, and contains the clock, chimes and the great bell "Tom of Lincoln" which booms out the hour in deep sonorous tones.

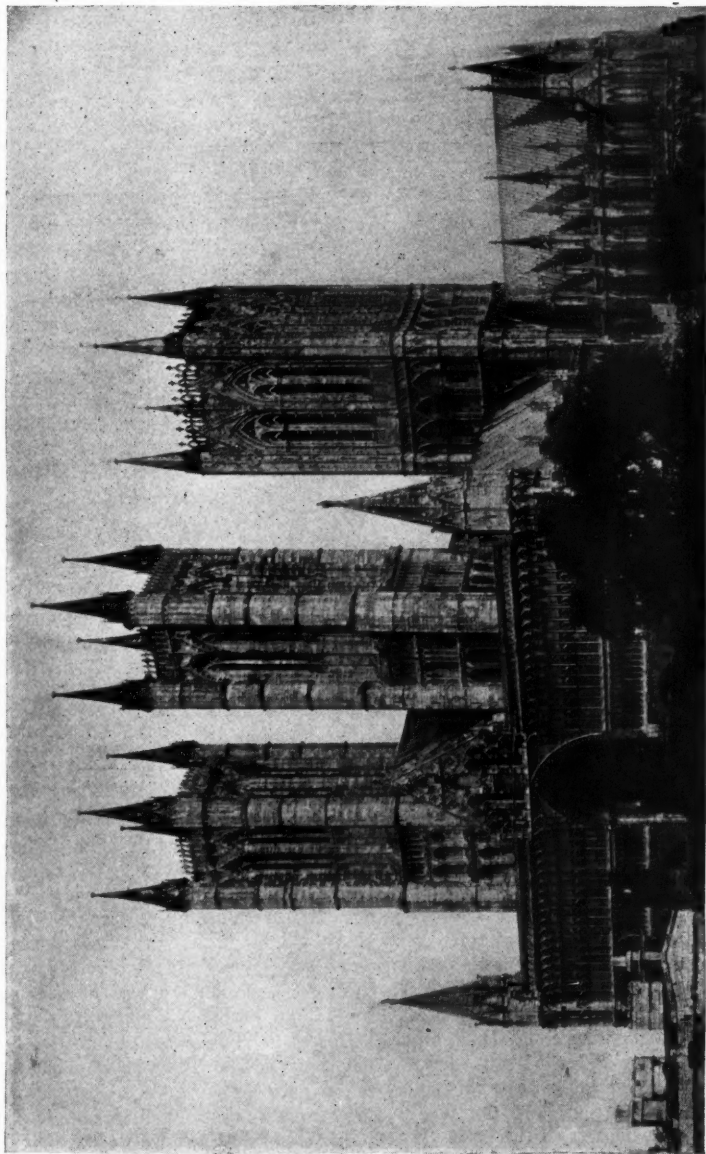
The pyramidal roof seen in the foreground towards the left of the illustration, is that of the Chapter House, which is both glorious within and without, its strong flying-buttresses being stretched out like enormous arms.

It will also be seen that, as in many other cathedrals, there are two transepts—eastern and western—the latter being the larger, and crossing the Nave just under the central tower.

Note also the rose window (called the Dean's Eye) at the end of the same transept. There is another (called the Bishop's Eye) on the opposite side of the church, and both contain most exquisite tracery filled with fragments of ancient stained glass.

The gable of the eastern transept can be seen in the illustration immediately to the right of the roof of the Chapter House.

As has been said, the roof of the Cathedral is very high-pitched, and yet on entering the building we are perhaps somewhat disappointed by the apparent lowness of the vaulting. I use the word "apparent" advisedly, because it is not really low, the Nave being 82 ft. high, and the Choir 74 ft. The illusion of lowness is accounted for by the fact that the church is really too wide for its length, and the disparity between the exterior and interior height by there being a great space between the vaulting and the roof. The latter fact can easily be proved if we view the east end from the exterior where a second smaller, but yet fairly large



LINCOLN CATHEDRAL: THE THREE TOWERS
Note the top part of the West Front just in front of the twin Western Towers

window is to be seen above the great east window. Nothing can be seen of the former from the interior.

A very interesting point to note when looking towards the west end of the interior of the Nave, is that the present Cathedral was not built at right angles to the old Norman façade, so that the axis of the western bays had to deviate so as to meet the west front as near the center as possible. In addition, the Nave vaulting was too lofty for the façade, with the result that it had to be dropped two feet at the end of the five western bays. Yet another adjustment had to be made by building the two western bays narrower in order to get them in. All this was rendered necessary because at first it was intended to destroy entirely the Norman west front and make the Nave much longer; but apparently funds gave out, and so this portion of the church is not of such grand dimensions as was anticipated it should be.

Numerous other architectural and historical items could be given of this vast and exquisite building—the third largest cathedral in England—but space forbids. We must, however, say somewhat of the glorious Choir, which is reached by going through a fine stone screen upon which stands the organ. Undoubtedly this is the most magnificent part of the cathedral, and contains many features of great interest, amongst which may be mentioned the splendid 14th century choirstalls, many monuments and tombs, side chapels, and the Angel Choir. The last-named occupies the five easternmost bays of the church, and is so called because of the angles carved in the spandrels of the arches of the triforium. It was commenced in 1255, and is spoken of as “one of the masterpieces of English Gothic”.

No account of Lincoln Minster, however short, would be complete without reference to two outstanding names in connection with its building and history. They are Bishop Remigius who founded the original Norman Cathedral, and the great Bishop Hugh who was largely responsible for the present building. The tomb of the latter is to be found at the extreme eastern end of the Choir, just below and to the left of the great east window.

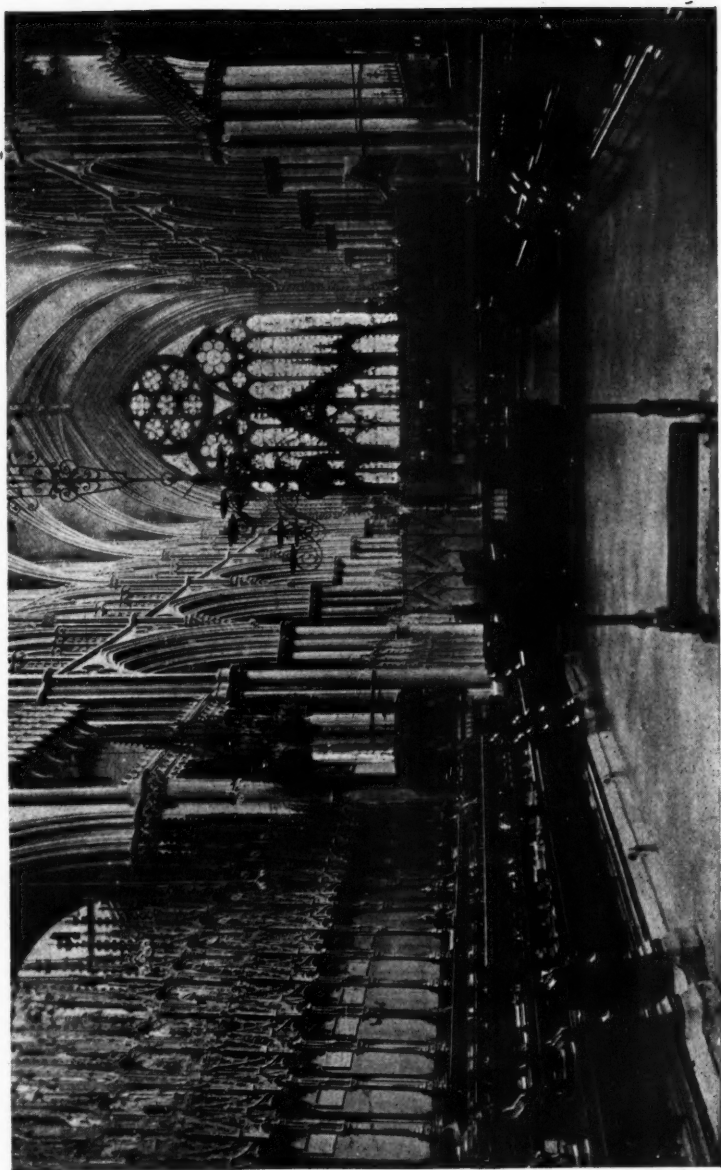
As has been said, the organ—or at least the greater part of it—occupies the time-honored and correct position upon the screen which separates the Nave from the Choir. The Swell Organ and the major portion of

the Pedal department are, however, disposed in the triforium on the north side; but despite this somewhat unfortunate division, and the fact that the instrument is placed quite under the central tower—which must be detrimental to the perfect diffusion of sound—the ensemble is extremely majestic, brilliant and satisfying. The organ is in fact thoroughly typical of the “Father” Willis at his best, and was one of the last of his larger instruments, having been erected in 1898.

The organ-case dates from 1826, and originally contained an instrument built by Wm. Allen. It is of the style which architects at that time considered to be Gothic, but is, fortunately, one of the better examples of its kind. Our illustration shows the organ as viewed from the Choir, the Nave front is similar, only of course there is no down-hanging Choir-Organ-case on that side. It may perhaps be of some interest to give the cost of the case, which, considering that wages were by no means high at the time of its construction, seems to me to have been rather “steep”—

Deal	£ 25 " 16 " 6
Wainscoat and Oak	£174 " 4 " 7
Sundries	£ 23 " 2 " 10
London carvers	£662 " 0 " 8
Lincoln joiners	£507 " 9 " 8
Mr. E. J. Wilson, for	
plans and superintendence	£115 " 10 " 0
	£1508 " 4 " 3

The Lincoln choir is of about the same size as those at most English cathedrals, i.e., about 16 to 20 boys, 8 to 10 men, and their singing is worthy of the highest commendation. In strong contrast to what one has heard elsewhere, the services are rendered in a reverent and dignified manner, this being especially noticeable in the chanting of the Psalms. The result is that the beautiful imagery of the Hebrew poetry is not lost, as it is apt to be when the tempo is too quick. The way in which this part of the service is interpreted at Lincoln, in my opinion, entirely confutes the claim that flexibility is to be attained only by the use of Plain-song; for here we find exactly the correct emphasis given in the right places. In short, the words are accented in exactly the same manner as in good reading; moreover every word can be understood without



THE CHOIR — LOOKING EAST
Note the North Choir Stalls on the left and the great East Window

the aid of a Prayer Book. This same flexibility of expression is also to be found in the singing of the responses, the irritating mechanical element being entirely absent.

One of the anthems I heard was Gounod's "AVE VERUM", sung to the Latin words; not a very stiff test in point of difficulty it is true, but the way in which it was done was a perfect object lesson in all the finer points of musical artistry.

All this of course reflects the greatest credit on Dr. G. J. Bennett, Organist and Master of the Choristers, who is not only a splendid choir trainer but also a brilliant player—a combination not always to be met with. His accompaniments are subdued but artistic, and his solo playing well worth going a long way to hear.

There are just one or two interesting points to note, and then I must have done. The first of these is that on the occasion of my visit, The Litany was sung by two Lay Clerks (i.e. choirmen) instead of by a Minor Canon as is the general rule elsewhere. Another unique feature is that the four senior choir boys wear dark blue copes with blue and white borders over their cassocks and surplices—a costume which makes them look like veritable little bishops. Originally there were only four choristers; but later, Bishop Burghersh made provision for a larger number, and this fact is kept in remembrance by the four seniors always being called "Choristers" and the rest "Burghersh Chanters". For a good many years, and until quite recently, there was a residential school for the boys, but the depreciation of money caused by the Great War has brought this arrangement to an end, and the lads now receive their education at a school close by. This of course very much limits Dr. Bennett's field of choice; for now he is only able to take his pick from among town lads instead of from a much wider field. It has also necessitated a diminution in the number of full choral services held in the Cathedral on week-days, as the school authorities only release the choristers a limited number of times per week. When they are absent the music is rendered by men's voices only, or the services are plain.

This description I freely admit is very brief and sketchy, but to do justice to such a majestic pile as Lincoln Minster would require more space than the Editor could afford, and more time than I am able to give. The possibility of the reader having had

enough of me for this time must also be borne in mind. I will therefore close with the word of advice that if any contemplate a visit to England, whatever must be missed, let it not be Lincoln.

Our illustrations are from photographs by Messrs. Melton Bros. of 2 Exchequergate, Lincoln, to whom best thanks are due for allowing them to be reproduced.

LINCOLN CATHEDRAL. Lincoln, England

Builder: Father Willis, 1898.

Manual Compass CC to A

Pedal Compass CCC to F

3228 Pipes

57 Registers

58 Stops

61 Ranks of Pipes

PEDAL

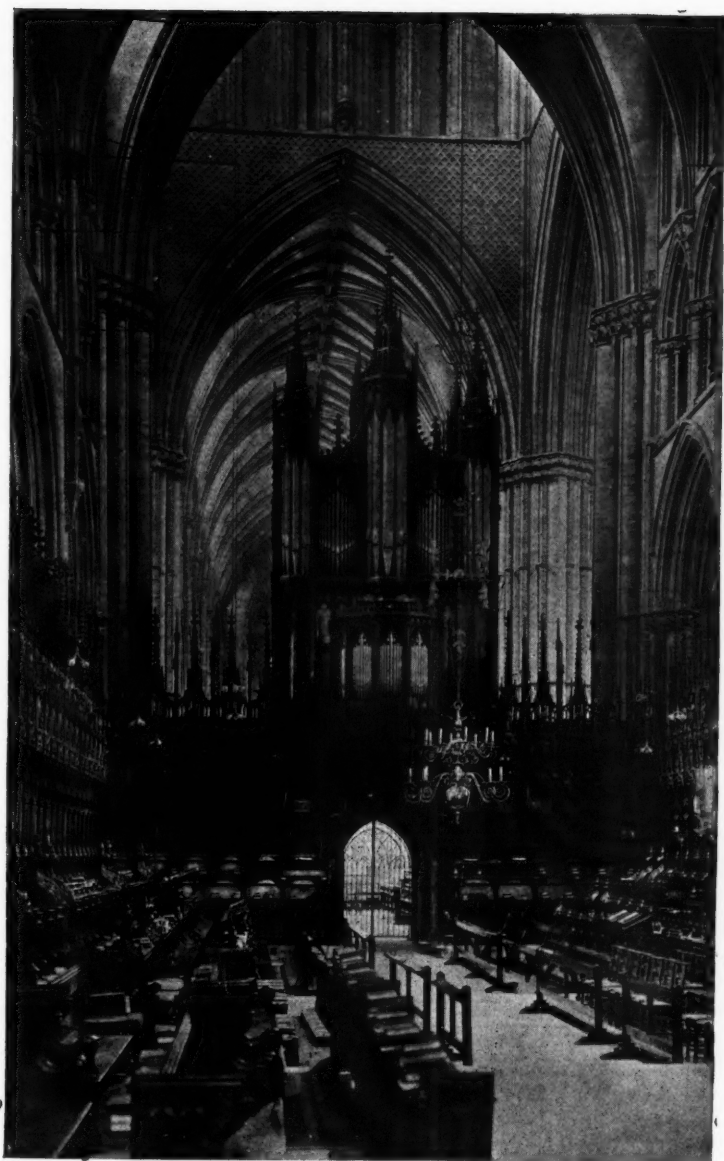
1 32'	Double Open Diapason
2 16'	Open Diapason
3 ..	Open Diapason
4 ..	Violone
5 ..	Bourdon
6 8'	Octave (Nos. 1 and 2)
7 ..	Vio'once'lo
8 4'	Super Octave
9 32'	Contra Posaune
10 16'	Ophicleide
11 8'	Cl'arion

GREAT

12 16'	Double Open Diapason
13 8'	Open Diapason 1
14 ..	Open Diapason 2
15 ..	Open Diapason 3
16 ..	Stopped Diapason
17 ..	Claribel Flute
18 4'	Flute Harmonique
19 ..	Principal
20 2 $\frac{2}{3}$	Twelfth
21 2	Fifteenth
22 111	Mixture
23 16'	Trombone
24 8'	Tromba
25 4'	Cl'arion

SWELL

26 16'	Double Open Diapason
27 8'	Open Diapason 1
28 ..	Open Diapason 2
29 ..	Lieblighgedeckt
30 ..	Salicional
31 ..	Vox Angelica (Ten. C)
32 4'	Lieblighflote
33 ..	Principal
34 2'	Fifteenth
35 111	Mixture
36 16'	Contra Posaune



THE ORGAN

As seen from the Choir, looking West

37 8' Cornopean
 38 .. Hautboy
 39 .. Vox Humana
 40 4' Clarion

CHOIR

41 16' Lieblichbordum
 42 8' Lieblichgedeckt
 43 .. Du'ciana
 44 .. Viola da Gamba
 45 .. Hohlflöte
 46 4' Gemshorn
 47 .. Concert Flute
 48 2' Piccolo Harmonique
 49 16' Cor Anglais
 50 8' Corno di Bassetto

SOLO

51 8' *Gamba
 52 .. *Voix Celeste
 53 .. Claribel Flute

54 4' *Harmonic Flute
 55 8' *Orchestral Oboe
 56 .. *Orchestra' Clarinet
 57 .. Tuba Mirabilis
 58 4' Tuba Clarion
 *Enclosed

COUPLERS: 10

to Pedal: G.S.C.L.
 to Great: S.C.
 to Swell: 16'. 4'.
 to Choir: S.
 to Solo: 16'.

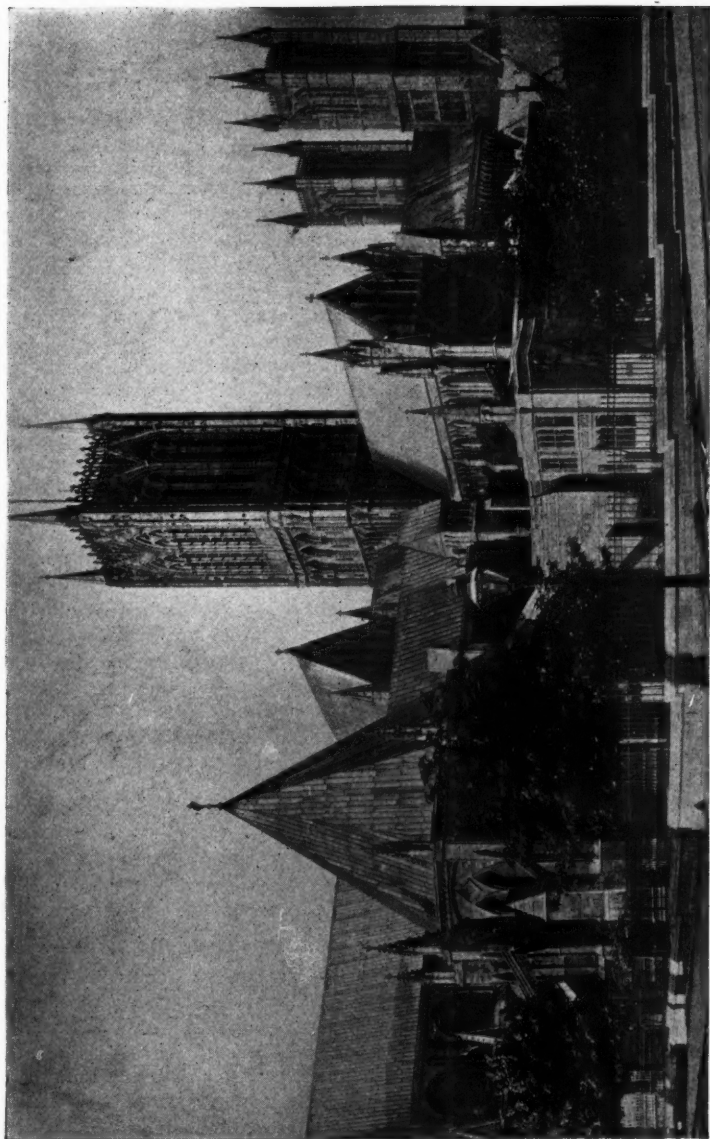
ACCESSORIES: MANUAL

Piston: *G 8. S 8. C 6. Solo 5
 *Control also Pedal stops and couplers

PEDAL:

Combinations: P 6
 Reversibles: G-F. S-G. Solo-G.

The
 AMERICAN
 ORGANIST



FROM THE NORTH EAST

Note the Chapter House in the foreground on the left, the Eastern Transept just to the right of Chapter House, the Western Transept near the foreground on the right, and the high pitched roofs

Stoughton and His Music

GEORGE W. GRANT

ROY SPAULDING STOUGHTON was born in Worcester, Mass., on the 28th day of January, 1884. He was educated in the local public schools and graduated from the Worcester High School. Upon the completion of his schooling, Mr. Stoughton secured a position with the Worcester Bank and Trust Company, where he was advanced to the post of Paying Teller, in which capacity he is still employed.

His music education was given a considerable impetus through the fact that both of Mr. Stoughton's parents were church singers. This accounts for his natural gift in the realm of music, which was nourished at an early age by his pursuing the study of the piano with Mr. Everett J. Harrington in Worcester. Later he took up the organ under the same teacher, and composition with Mr. Arthur Knowlton in Boston. It is most interesting to note that Mr. Stoughton's entire music education was secured in his native state. Let this be deeply impressed upon some of our younger students who seem to think that thousands of miles of travel and the study of many foreign languages are necessary for music success. His creative instincts started their activity during this period, and the result is the existence of some thirty pieces of piano, some of which afford excellent material for teaching. Until recently he was actively engaged as organist of the Old South Congregational Church. His compositional activities have become so voluminous in the past few years that he was forced to relinquish his church duties. His entire spare time is now devoted to composition.

Mr. Stoughton since his youth has been very fond of the dramatic and oriental and is an ardent admirer of the two recent theatrical spectacles, "Chu Chin Chow" and "Mecca." His opinion of modern jazz and some of the recent music (???) comedies he sums up in the one forcible word "detestable." Mr. Stoughton is an enthusiastic lover of good literature, and feels very much at home with the works of Poe, Matérlinek, Moore, Bayard Taylor, Lawrence

Hope, and Omar Khayyam. It is interesting to note that Mr. Stoughton drew his inspiration for one of his best works, i. e., PERSIAN SUITE, from the "Rubaiyat" of Omar Khayyam. Mr. Stoughton is very grateful to Mr. B. M. Davison of the White-Smith Music Pub. Co., of Boston, for publishing his first suite, PERSIAN SUITE, when oriental numbers were looked upon with general distrust by the publishers at large.

Mr. Stoughton proves that he is a real live human by the fact that he is very much contented when in a canoe or a bathing suit. He loves to roam and commune with nature, and swimming and canoeing are his favorite pastimes, but his great hobby, the one in which he lives and thrives, and ascends to almost inaccessible heights, is his composition. He has won a most enviable reputation all over the country as an idiomatic composer for the organ. His musical activities cover a vast scope, from the simplest vocal solo to the most important of his suites, but, he excels when he writes for organ in that colorful, orchestral style in which he is so eminently successful. (My personal curiosity is aroused by the fact that Mr. Stoughton, with his exceptional gift of tone color values, has not devoted any of his time to works for the orchestra — perhaps he will surprise us some day.) His greatest works are his suites in which he permits us to step upon his "magic rug" and accompany him on his fascinating flights to worlds and lands unknown; to see strange sights, to inhale strange perfumes, to hear strange tongues, to feel strange thrills. We must all greatly admire his originality and spontaneity. Mr. Stoughton says, "I must have had an ancestor, back along the line somewhere, who was an Egyptian, a Hindu, or, a Chinaman — I am not sure which." Perhaps, that conjecture is true, if so, I will add to it that the ancestor was a mighty good musician.

It is a strange coincidence that Mr. Stoughton's organ works, embracing all the excellent musical qualities they do, are not technically difficult. This is fortunate, as it places his compositions on the music racks of many organists who have not as yet be-



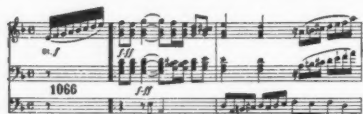
ROY SPAULDING STOUGHTON

Whose delving into the weird in harmonic colorings has made him the most original organ
composer of all history

come very well acquainted with our old eronies — Bach, Mendelssohn, Widor, Guilmant, and Vierne. And for those of us who have, isn't it delightfully refreshing to play Stoughton's music simply for the love of playing? Isn't it a unique treat to really enjoy the music we play? Mr. Stoughton uses his imagination when he writes, consequently the organist must be thoroughly sympathetic when he attempts to paint the vivid scenes in the blazing colors called for by the composer. Some organists possess no such thing as musical sympathy, so they sit on the bench and grind out tedious organ recitals by the yard, something like sausage, and then proceed to figure out why there were only fourteen pairs of ears to hear, while the organist across the way had the S.R.O. sign decorating the entrance. There's a reason.

In commenting on Mr. Stoughton's organ works we must bear in mind that he does not write in the ordinary, matter-of-fact style. The strange, the unusual, the remote, attracts him; and hence we cannot attempt to apply all the harmony rules so dearly beloved by the theorist. His music lives, and breathes, and throbs; he paints gorgeous music-pictures and asks us to forget our troubles and enjoy the products of his creative art. Let us not approach them with narrowed vision and hardened heart, but have both mind and soul in impressionable mood as we glance at Mr. Stoughton's organ works to admire the beauty thereof.

ANCIENT PHOENICIAN PROCESSION (White-Smith) starts off with a wild, chaotic theme in D minor, full of vigor and



energy. This first movement demands clean pedal work. After the repetition of this section, modulatory chords bring us to the middle section which is cleverly contrasted.



We are then brought back to the original D minor theme, with which the piece concludes.

AN ARCADIAN SKETCH (White-Smith) is an example of the writer's skill in the art of melody-making. The theme is elusive



and performs strange capers with our musical senses, being very far removed from the commonplace. The middle section, in the relative minor, is contrasted by giving most of the work to the left hand.

AUTUMN LEAVES (Ditson) is somewhat different from the standard of the other works. The melody is very pretty and flows



smoothly and gracefully to the accompaniment of synepated chords. The middle section is well contrasted by utilizing quarter-note chords in the right hand, with flowing eighth-notes in the left.

BY THE WATERS OF BABYLON (White-Smith) is a tone poem which displays very



exceptional treatment. The piece begins with full minor chords on the Swell which



are reiterated throughout the piece and must be called the theme. This repeats a tone lower, bringing us to an entirely different



passage in the key of C, marked Quasi Pastorale. Arpeggios on the Harp carry us

through two repetitions of the pastorale theme, first in the key of E, then in A-flat. Eight measures of manual chords with moving pedals bring us to the climax in B-flat minor. This is impressed on the auditor by its repetition in A minor, which diminuendos and brings us to an unusual passage with the right hand in 9-8 time and the left hand and pedals in 3-4. Then after ten bars of a *Lento Doloroso* movement, seemingly transitory in purpose, we are returned to the original theme, carried through the same form as at first, and brought to the very end by the third repetition of the pastorale theme in the tenor register.

CANTUS ADORATIO (White-Smith) consists of a melody over a syncopated chord ac-



companiment. The middle section is more interesting and affords some unusual harmonic study. The repetition of the first movement is very cleverly manipulated by first giving the melody to the left hand with eight note chords on the Swell flutes for the right, and then by giving the original accompaniment a rather gleeful effect by introducing some eighth- and sixteenth-notes.

A CYPRIAN IDYL (White-Smith) begins with a *Lento Patetico* theme which is introduced with delicate harp arpeggios. The



theme would not need to be so indicated, as it is a most melancholy and doleful lay. The second movement contains some rather startling harmonic resolutions — the kind we like to hear. The piece ends with more harp arpeggios.

DREAMS (White-Smith) is one of Mr. Stoughton's best small works. After a page of introduction, somewhat in the manner of

orchestral strings, we are brought to a movement which commands the use of many



superlatives for its description. The melody is retrospective, soothing, and, above all, exceedingly beautiful. The accompaniment lends the movement the necessary rhythm, and suggests the delicate play of the shadows from the embers in the hearth.



The middle section seems to portray the ever-changing panorama which memory sometimes allows us to view. Every note tells a story, and care must be used in the registration. We are returned to the wonderful melody and left to enjoy it until the last page, when the introductory material is repeated; at the close we hear a striking suggestion of the main theme as the embers smoulder and die.

AN EASTERN IDYL (White-Smith) opens with a page of typical Stoughton orientalism by way of introduction, giving way to



the theme which is accompanied throughout by sixths in the left hand. The middle section is a study in thirds against sustained tones on the Clarinet.

EGYPTIAN SUITE (White-Smith) is one of the works of larger caliber, of broader scope, and it is in this field that the composer does his noblest work. In every measure we are assured that a master mind has wrought this suite — that an artist has wielded the brush which has painted these

picturesque scenes in such striking tonal colors.

PYRAMIDS (Large Mistico) is introduced by two staves of very interesting studies in



sixths for Fagotto and French Horn. After nine measures we are brought to the main theme, in trio form, which is both striking



and unusual. With a few intermediate measures consisting of skips and runs on the Swell Strings, the melody is repeated first in G minor, then in D minor.

THE NILE (Moderato Quasi Grotesca-mente) commences with a page of introduction, bringing us to the enchanting theme in F-sharp minor with an accompanying figure suggestive of the ripples of the waters. The



middle section is of very different material in 3-4 rhythm. The first movement is then repeated and crescendoed until the theme is blasted out fortissimo in the pedals with arpeggios on the manuals. The movement closes with a resume of the introduction.

THE SONG OF THE PRIESTESSES (Molto Moderato) begins with a sort of introduction which fills fourteen measures. Then follows the song itself which is not very singable



(perhaps it doesn't make much difference to Egyptian choirs) but is most effective organ music. This song theme is presented in various moods and aspects, and part of the introduction is used to bring the movement to a close.

RAMESES II (Allegro Marziale) opens with a crashing, over-whelming theme, depicting all the glory, pomp, and majesty



of an Egyptian King. This gives way to an Allegro Moderato movement, which from its character, is no doubt a scene of the Royal Dancing Girls before his Imperial



Majesty. This continues for more than two pages in various keys and against ever-changing harmonic accompaniments, bringing us back to the original march theme which works up to a terrific climax and closes Molto Allargando fortissimo with bald fifths and double pedals.

FESTAL MARCH (Schubert) begins with a figure in the pedals from which rises a diatonic chord progression on the manuals.



This idea is repeated a tone higher, from which point it descends only to rise again for the half cadence. The middle section is marked Andante Con Moto (remember it is a march) and the Tremulant is called into play. This treatment is as fascinating as it is unusual, and is handled most artistically. We proceed through some of the most delightful harmonic progressions conceivable, and after giving nearly all the tone colors of the organ a chance to assert themselves, we come back via a long crescendo to the original theme.

IN FAIRYLAND (Ditson) according to the opinions of numerous noted organists is Mr. Stoughton's greatest work. Truly descriptive music it is — not bound by rules, regulations, or precedent.

THE ENCHANTED FOREST opens with the soft whisper of the gentle zephyrs through the trees — a delicate breath of air disturbing the leaves — filling our souls with awe, and perhaps fear. We sense the



presence of some strange apparition in the descending semitones of the Clarinet in the baritone register. Then we come to what is the main theme of the movement. Eight measures of this, then delicate, tripping descending flutes to the odd chord of the ninth with the diminished seventh and



augmented fourth. This is reiterated thrice with a forte pedal figure separating the repetitions. Then big, smashing chords which ascend and crescendo as if some gigantic ogre were prowling through the trees nearby. Then the hush of the original theme once again. Our tranquility is again disturbed by another strange sight — perhaps a brownie, or a genii, or a dwarf — announced by the Cor Anglais over harmonies which are very suggestive of Wagner's "TRISTAN," but in sixteen bars the apparition disappears and we are once more left alone with the original theme. The theme gives way to a resume of the introductory material, and the silence we anticipate is broken by a remarkable fairy-like theme which is the beginning of the

IDYL — a most beautiful and enchanting melody, written in the ancient Aeolian mode. Chromatically descending major triad chords in the third position from the accompaniment. A close, and then a repetition a minor third higher, lead us into the middle section. This is most effective with its sudden shifts of key — suggestive of the startling forms and figures which surprise us. The original theme comes once again to our ears in the key of C-sharp minor.



THE MARCH OF THE GNOMES is a delightfully clever conception. The fantastic theme is accompanied by an adroit use of (horrors) consecutive fifths. But who cares?



Gnomes are not bound by rules, so why apply them to their martial music? Chromatically descending chords of the augmented fifth, "like muted horns," bring us



to the middle section which is equally as clever. This theme is repeated half a tone lower, more "muted horns," a few Fagotto trills, and we are brought back to the original march theme. Some more augmented fifth "muted horns" and "muted trumpets" bring us to the final sixteen measures which consist of a most musicianly development of the secondary theme. The entire suite deserves our most careful consideration and study.

IN INDIA (White-Smith) is another of Mr. Stoughton's superb oriental suites.

THE GROVE OF PALMS (Andante con Moto) consists of a plaintive melody sung by a flute against a string accompaniment



of thirds and fourths. The middle section is a very clever example of contrasting tonal colors, at which the composer is so adept.

BY THE GANGES (Allegretto) starts with a four measure introduction immediately



followed by the accompaniment figure descriptive of the calmly moving waters. After two measures the melody is presented,

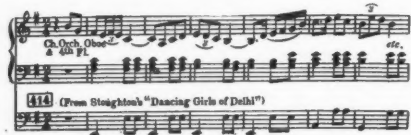


which is one of the true oriental type and flows along as gracefully as its accompaniment. The middle section (Molto Grazioso) keeps up the same flowing style with very different material.

THE DANCING GIRLS OF DELHI (Allegro ma non Troppo) would not make a very



good offertory, but it serves its purpose in this SUITE most admirably. The melody is



almost wicked and the rhythm — well, we can't blame these girls for dancing to it. The second section is quite different in treatment.

INCANTATION (Molto Adagio) opens with seven measures of constantly changing tone colors. Then follows a Lento movement in



3-4 rhythm. After eighteen bars, the first seven measures are repeated, closing the movement.

IN THE PALACE OF THE RAJAH (Maestoso) is introduced by three measures of dissonant chords which bring us to the Alla Marcia theme with its ponderous, resolute rhythm.



The second section (Lento e Molto Languido) is a most interesting bit of orientalism of a very different character. The SUITE ends with a magnificent climax wrought out from the original march movement.

LEGEND (Fischer) is one of the works in lesser form, with a flowing melody against



a syncopated accompaniment introduced by two measures of harmonic material. The middle section consists of a harmonic right hand part, with sixteenth notes running in the left.

A LEGEND OF THE DESERT (White-Smith) begins with dissonant chords in the tenor register of the French Horn, interpolated



with runs on the Choir flute. This leads us into a short sustained passage for the Swell strings which, after undergoing a development, brings us to the main theme in F-sharp minor. This is a most charming bit of delicately flowing orientalism. A page of the introductory material closes the piece.

NOCTURNE (Ditson) opens with a captivating melody sung by the Vox Humana



over a syncopated chord accompaniment. The contour of the melodic line is most pleasing, though not striking. The second section is of somewhat different material in the relative minor key.

PERSIAN SUITE (White-Smith) is Mr. Stoughton's first of the larger works, and still remains one of the best. As heretofore stated, the inspiration for this suite is drawn from Omar Khayyam's "Rubaiyat."

THE COURTS OF JAMSHYD (Alla Marcia) is a ponderous and stately march movement in oriental style. Care should be taken in



the performance of this movement that the tones of the organ are cleanly separated and to secure this result it may be necessary



to utilize a staccato touch. The middle section (Allegro Moderato) is another one of the composer's colorful dance rhythms. Some clever modulations accomplished by chromatically ascending and descending double pedals with manual arpeggios bring about the repetition of this dance theme in different tonalities, and after a page of harmonic work, we are returned to the march theme.

THE GARDEN OF IRAM (Lento) begins with some of that peculiar type of music



which envelopes us with the mood and atmosphere of the scene. This strain is repeated a minor third higher and after some Quasi Cadenza passages we arrive at the

second section. This section affords a grand opportunity for effective registration and should be played molto espressivo.

SAKI (Allegro Scherzando) is a delicate, highly rhythmic movement in 3-8 time, suggestive of the graceful movements of a Saki (cup-bearer) as she passes wine among the



assembled guests. Three pages of this theme and its developments, bring us to the middle section. Here we find some more of the composer's adept handling of contrasting tonal colors and free imitation. We are returned to the original theme, which develops a broad, powerful crescendo on the final page, at the height of which we hear the theme thundered out on the fortissimo pedals to reiterated chords on the manuals.

A ROSE GARDEN OF SAMARKAND (White-Smith) gives us four measures of introduction before we are allowed to enjoy the



theme. This is another of the composer's excellent melodies reminiscent of the orient. The second section is in the mediant minor and is not nearly so interesting as the rest of the piece. We have the main theme again and the piece ends with some of the introductory material.

SEA SKETCHES (Fischer) is a group of four fanciful scenes which does not enjoy the popularity it so justly deserves.

IN THE GROTTO is a most charming bit of music-painting in the form of a tone-



poem. A page of introduction, brings to us the main theme, but it is harmonic, not melodic. This is immediately broken by

some syncopated melodic movements to the accompaniment of typical Stoughton chords, only to bring back the main theme. After



a few measures of chords on the Swell, and more of the introductory material, a repetition of the harmonic theme ends the sketch.

SEA NYMPHS is marked Scherzando, and requires some very delicate piano technic



for its successful performance. The middle section is simply transitory in purpose and makes use of the original material.

THE SIRENS is introduced by two measures of typical chords which give way to the



Vox Humana lay, which is a real melody. The middle section is our idea of a genuine



Siren Song to the accompaniment of the restless waves in the left hand.

NEPTUNE is a fearless, undaunted, ponderous movement marked Alla Marcia Molto Risoluto. A Piu Mosso strain of similar structure brings us to the charming middle section. Then an elaborate, gradual elevation of interest until we are returned to the march theme. The final staff illustrates the almost terrifying effect of the harshly dissonant chords for full organ.

SOFTENING SHADOWS (White-Smith) is another of the works of lesser importance, but, nevertheless, written along very pleas-

ing lines. The melody, after an introduction of four measures, appear over a very clever harmonic accompaniment. The middle section is not particularly striking: nor does it vie with the chief movement in interest.

SONG OF AUTUMN (White-Smith) does not do justice to the ability of its writer.



The melody is not exceedingly interesting, nor is its accompaniment. The second section is an unpretentious movement in D-flat.

WITHIN A CHINESE GARDEN (White-Smith) is one of the best of the works of smaller calibre. After a page of very in-



teresting introduction, the main theme is announced on the Orchestral Oboe. The effect of this delightful melody over the peculiarly constructed rhythmic chords, is

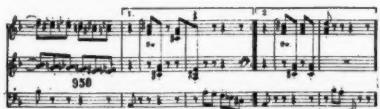


refreshingly unique. The second section, in the dominant key, is equally as interesting though of very different material. This is a little composition of highest artistic merit, of which peoples' ears will never tire.

Mr. Stoughton has prepared two more suites for the organ, which, we may well expect, will excel all his previous endeavors. TANGLEWOOD TALES, including IN CIRCE'S PALACE, BY THE POOL OF PIRENE, and THE PIGMIES — all of which are illustrated by excerpts No. 944 to 950 — will be reviewed separately in a later issue; and IN PALESTINE, including WHERE WILD JUDEA STRETCHES FAR, BY THE SEA OF GALILEE,

WITHIN THE PALACE OF HEROD, and GETHSEMANE. This latter, conceived for Suite publication, is being published separate as numbers.

(We are able to add seven excerpts from TANGLEWOOD TALES, two from IN CIRCE'S PALACE, three from BY THE POOL OF PIRENE, and two from PYGMIES.—Ed.



Such of Mr. Stoughton's organ compositions as have not already been reviewed in detail will be given such review in these pages from time to time during the coming season.

Mr. Stoughton's secular vocal solos are here listed with the names of the authors and publishers given:

"ALAS, THAT SPRING SHOULD VANISH" — Omar Khayyam (Church)

"DESIRE" — Charles Edward Mayhew (Church)

"THE SMILIN' EYES O' YOU" — Marion Phelps (Presser)

"THERE IS A ROAD THAT LOVERS KNOW" — Frederick H. Martens (Presser)

"I SENT YOU ROSES" — Martens (Ditson)

"THE PIPER" — Leonora Branch (Ditson)

"SCHEHERAZADE" — Oscar Burbank (Ditson)

"THE QUEST" — Alice Miller (Ditson)

FANTASQUE — W. W. Greenwood (Presser)

"DRYADS" — John William Oakes (in preparation)

SACRED SOLOS

"I WILL LIFT UP MINE EYES" (Ditson)

"THE FIRST CHRISTMAS MORN" (Ditson)

"THERE WERE SHEPHERDS" (Presser)

"HE THAT DWELLETH" (Presser)

The anthems are of great interest and are most useful when we desire something of individual color. Written in the same unique manner as most of his organ compositions, his anthems treat the religious text from a very different angle. They are all easy to sing and will reward careful consideration on the part of choirmasters. The list is here given:

"GIVE EAR, O SHEPHERD" (Steere)

"THE DESERT SHALL REJOICE" (White-Smith)

"BY THE WATERS OF BABYLON" (Ditson)

"THE SHADOWS OF EVENING" (Ditson)

"PRAISE THE LORD" (Ditson)

"CALM ON THE LISTENING EAR" (Ditson)

"CHRIST IS RISEN" (Ditson)

A venture of greatest interest to choir-

masters, on the part of Mr. Stoughton, is his announcement that he is now working on two cantatas -- "THE RESURRECTION AND THE LIFE" and "THE WOMAN OF SYCHAR." The text of both has been written by Frederick H. Martens, and the first mentioned will be published in time for Easter usage by G. Schirmer.

In summing up, if you want involved polyphony, fugal treatment, and technical difficulties, this young American's work is of little interest. But if you want music that lives, and breathes, and causes you to exercise your imagination, to see vivid scenes with your mind's eye, to be subjected to various moods and fancies, and, mostly, to really enjoy the greatest of the muses, this promising composer deserves your keenest attention. Whitman once wrote, "Music is what awakes from you when you are reminded by the instruments." That statement applies wholly to Stoughton's tonal paintings.

The natal day of this young American musician was indeed an exceedingly fortunate one for the organ profession. Stoughton has long been recognized as one of those human beings we run across not at all too frequently, who was, to all intents and purposes, sent into this mortal world for the betterment of mankind in general, and musicians in particular. Organists who have neglected the study of Mr. Stoughton's organ works have not been thrilled by the genuine pleasure which comes from the rendition of his compositions.

The
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THE CHURCH

Musical "Copy"

FAY SIMMONS DAVIS

THE little quick and slow musical figures always dancing up and down the staff — ever our joy and despair — do not constitute "copy" in its ideal sense. They but represent one of the languages of people, for people — the quick and slow beings we meet up and down our journey through life — provide the only real "copy." Upon the men and women whom we meet "like ships that pass in the night and greet one another in passing" we must lean for our lives' inspiration. We absorb their personalities, we emulate their characteristics, and we develop our best selves and our talents in proportion as we are aroused by the comparison of our ideals with theirs.

TYPE

A special type of "copy", the kind about which I know the most, is a musician — that complex, high strung, emotional being! He is a good sort, however, with a heart of gold. He usually passes in his life's checks early, for the span of three score years and ten is not for him — he works under too intense a nervous pressure. He would assure you, at the age of 40 that he agreed with the married man who sadly said: "Life seems much longer to me than that!"

This type can "carry on" only in a congenial atmosphere. Some of this he creates for himself as he chooses his closest friends. Still more of it he absorbs as he rubs shoulders everywhere with all kinds of people who are peculiarly responsive to one of his temperament. He finds it, too, amongst the common people and again as he associates with his neighbors and with the parents of his pupils whom he finds executing their daily and oft uncongenial tasks with courage and unselfishness far surpassing his own. But it is from those most closely associated with him in his art

— his co-workers and colleagues — that he finds his greatest inspiration. He is especially influenced by the beautiful "community spirit" with which many of them are imbued. He knows that during this difficult period of the world's reconstruction, souls would perish of hunger without its sustaining power — the power of the Golden Rule.

CHOIR DIRECTORS

Now let us dwell for a few moments within the atmosphere breathed by Directors of Choirs (and of Choruses) and ascertain what kind of halos they deserve.

We Directors (excuse me if I say "we" for I just hate to leave myself unmentioned) are unusually susceptible to all evidences of this ennobling community spirit. We realize its value more and more as time passes, and we understand it better than we do the rules of double counterpoint. It gives us the strength of ten as we struggle forward and gaze longingly upon the summit leading to Parnassus — the gazing is as near as some of us will ever get to the top for it will never be "over" for us.

The simple life (! !) of the Choir Director soon becomes very closely identified with his singers. Music is the open sesame of all their hearts. He perfects much of his music as he hears with their ears. He early learns that some of his power to create for them depends upon his ability to absorb from them. His own initiative and his musical contributions increase in value under their eager attention, co-operation, responsiveness.

There are hours and hours, however, when he must work while they play; he must plan while they sleep; he must continually compare his work with others greater than he, and then constantly study to advance

nearer to their superior ideals. He must painstakingly prepare and "balance" programs relative to the capabilities of his singers and relative to the contrasting beauties of the selections, with due regard to the emotional and educational value they contain. The consequent nervous reactions attendant upon his labors are so exhausting that were it not for his singers he would pray for the "wings of a dove" that he might "fly away and be at rest."

Noble as a Director's art is, his manhood should be nobler. He must so live that no shadow ever falls upon the whiteness of his heart. His authoritative learning, his compelling leadership, and his character should stimulate all the elevating elements in his community life.

It was Charles Kingsley, I believe, who said "Music is a sacred God-like thing, and was given to us by Christ to lift our hearts up to God and make us feel something of the glory of Him, and all which He hath made."

CHORUS SINGERS

Singers are of greater inspiration to their Director than they can possibly realize. It cannot be said that the ones who receive remuneration labor for the small amount of money they receive — and may I say right here that many Directors would pay the faithful ones more money from their own salaries if they could afford to do so. For what then, do they sing? What attracts them and what holds them?

- First: They are attracted by their love of music;
- Second: By the musical training that chorus practise gives them;
- Third: By their desire to become familiar with fine music;
- Fourth: By their wish to become identified with the musically religious life of the community;
- Fifth: By the preference of engaging in ensemble singing to the exclusion of the responsibilities entailed through solo performances.

They are then bound by their increasing interest in the church services and by their love for the "family group" and for the Director, all of whom possess identical aims, ambitions and obligations—a working unit in fact, cemented by the greatest of all ties, affection.

Now what attracts the Director?

First: His knowledge that his music is his soul's expression, and the medium through which his associates can best express theirs;

Second: His earnest desire to aid the religious ministrations of the pastor and church he serves through the music he presents;

Third: His belief that the community as well as the church absolutely needs his special kind of work;

Fourth: His affection for and interest in his singers who sustain him in all his efforts.

These "attractions" are also the powers that "hold" him.

His singers! If this Director should ever whisper to you the story of his young life, he would have to confess that amongst them he often finds greater talent than he himself possesses. He could tell you how so often cherished ambitions had been relinquished by them that immediate family needs might be relieved through their sacrifices; he could tell you how brothers and sisters were often given the preference for the musical education when there was not opportunity for all! Oh, many, many splendid things he could tell you of them! No wonder he says, "God bless them, every one!" every day of his life!

Something else he could tell you, too, and yet may not — and that is that he often receives and accepts as his own, praise which should be divided with them. He has been called "wonderful" many times after public performances, and has puffed out his chest with pride and wiped the sweat from his noble brow and patted the increasing size of his dome with egotistical approbation, knowing all the time that much of this "wonder" belonged, by all the designs of God and man, to his "song birds" who had crowned his efforts by their own.

Well, there is one Director who herein accords her singers fullest praise with a grateful heart, for she knows that a lifetime of devotion on her part could never equal what she has received from them of loyalty, friendship, and inspiration.

The cheerfulness of choir members helps along the work wonderfully. The Director has got to be cheerful, that is understood. The spirit of Mrs. Wiggs, "O Lord, whatever comes, keep me from getting sour!", is contagious. The hardest "day workers" seem to possess, to the greatest extent, this

fine asset. One young tenor who had failed to secure a coveted position, cheerfully remarked at rehearsal, "Well, even the oyster must turn into pearl the sand that annoys it!" — and another, carrying his own heavy burden, said lightly, "I kid myself along by remembering that a kite cannot fly as it should unless there is a string tying it down!"

Apropos of optimism, I remember a story I once read (I prefer to say "once" to "years ago!") relating to a Persian King who, being immersed in the blues, was told by his astrologer that he might secure perfect happiness if he could find, and wear, the shirt of a perfectly happy man. After searching in vain the homes of the wealthy, he found a hard working man who fulfilled all requirements, but alas! he had no shirt! So the King was as badly off as ever!

This little story is very helpful when one considers the lesson it contains.

IDEALS

Finally, may I ask that you seriously ponder the appeal of my address. We all make "copy" for somebody. The outlook today is brighter than ever for brave hearts and willing hands. For such as they, a

new and better system of life must arise out of the ashes of the old; fresh ideals will surely come like the incoming tide and long buried ambitions find the light like flowers turned at last to the sun.

For just as surely as there is a Power somewhere which controls the going out and the coming in of all great forces of earth, so is there a power within the hearts of men which will sooner or later control the tide of adversity and convert its flow into a full flood of life's rewards.

The beloved art of music binds us all in sacred obligation to our fellow men. No thoughts of jealousy or of hard feeling should ever mar its beauty. No helpful word is too insignificant — no kind act too small but someone is the richer for them. As our own Lowell has said, "Be noble and the nobleness that lies in other men sleeping, will rise in majesty to meet thine own."

The Great Master of all, who walked the Sea of Galilee, gave this wonderful language of music to men. His purpose was to make their way seem easier because of it — more cheerful, and more glowing, and they themselves more friendly, as they travelled together the long, hard journey that leads at last to the "Land that is fairer than day."

The Danger

DR. W. W. KEEN, the noted surgeon, in his last book entitled "I Believe in God and in Evolution" has brilliantly assembled the facts and then declared: "The attitude of the church and especially of the clergy toward science and toward the origin of man is of incalculable importance. . . . There is serious danger, if present tendencies triumph, that intelligent people—those who eventually mould the thought of the world—will be alienated from the church and finally driven out of it." *William H. Faunce* in *THE WORLD'S WORK*

First Baptist, Oak Park, Ill.

APRIL 25th there was dedicated the beautiful First Baptist Church of Oak Park, Ill., with its new Skinner organ of four manuals and half a hundred stops. The front cover of the handsome program booklet of twenty pages is a fine example of typography; the back cover is a

from the University of Chicago in 1918 and after serving six years in three other churches he became organist of Oak Park Baptist, beginning his duties there in September 1922. He won his Ph.B. Degree from the University of Chicago, has some organ manuscripts, including a sonata, and



fine example of good business principles — it merely carried the announcement "April 25th Dedicated Without Debt."

The large Gothic tower to the left serves as the connecting link between the church and the future Church House, and contains the stairway and elevator for use of both church and Church House. This tower is balanced by a smaller octagonal cut-stone lantern tower which stands at the intersection of Oak Park Avenue and Ontario Street and is lighted by sixteen flood-lights — drawing attention to the church and making it a feature of the vicinity.

Five years ago the assets of the Church were about \$28,000. Today the investment is more than \$400,000., with an additional \$300,000. being raised for the Church House. Church attendance quadrupled in five years. The present auditorium seats about a thousand; the choir loft seats sixty-two. The console is back of the pulpit and in front of the choir-loft, the organist facing the choir; the organ is located on either side of the choir-loft.

Mr. Raymond Allyn Smith, organist of the church, was born in Chillicothe, Ohio, Dec. 24th, 1895, and studied organ with Dr. George W. Andrews and Mr. Frederick B. Stevens, of Oberlin, and Mr. Robert W. Stevens of Chicago; he supplemented his organ studies with three years of piano under Mr. H. H. Carter. He graduated

is a member of the Masonic order and two college fraternities.

The organ was specified by Mr. William H. Shuey; the summary is as follows:

Voices: P 3. G 8. S 13. C 6. L 4. E 2. T 36.
Ranks: 3. 8. 15. 6. 4. 2. 38.
Stops: 10. 9. 13. 8. 4. 3. 47.
Borrowed: 7. 1. —. 1. —. —. 9.
Pipes: 144. 493. 1011. 414. 292. 122. 2476.

Couplers 37

Combinations: Adjustable 34, Fixed 5.

Reversibles 5

Crescendos 4

Accessories 3

(Percussion included in Stops only)

The manual divisions contain the following voices:

2 16'
24 8'
4 4'
1 2 2/3'
2 2'
1 Mixture (3-Rks.)

Among the fixed pistons are three, giving all Reeds, Strings, and Diapasons and Flutes. The Great is apparently entirely unexpressive. There is the usual Crescendo Master for operating all three Crescendos from the Swell shoe.

There is a set of ten chimes in the main tower, a memorial to George H. Shorney; the set weighs about 5,000 pounds and is playable from a small set of keys at the side of the console.

Mr. Smith has served as conductor of Beloit College Glee Club for two years, though in his present capacity he is solo organist, leaving the choir to the direction of Mr. Theodore Kratt, of the Chicago Musical College. The choir numbers sixty voices and is supplemented by the Choral Society for special services. Plans for next season include a series of recitals by Mr. Smith and guest organists, with possible participation of the University of Chicago Glee Club of which he is director.

Without waiting for the new season the music program of the Church has already begun in earnest. Gaul's "Holy City" was sung May 27th with the assistance of the Choral Society and the Junior Choral Society. On the 28th a concert program was

given by the same organization, using the following numbers:

Organ — Yon's Hymn of Glory
 Chorus — Gounod's "Unfold Ye Portals"
 Contralto — Rachmaninoff's "Pipe Out Ye Silver Flutes"
 Martin's "Fairing"
 Beach's "Years at the Spring"
 Chorus — Adams' "Sing for the World Rejoices"
 Piano — Moskowski's Autumn
 Palmgren's Cradle Song
 Saint-Saens' Etude a la Waltz
 Chorus — Sullivan's "Gladstone Light"
 Tenor — Dobson's "Cargoes"
 Nelson's "Mary of Argyle"
 LaForge's "Song of the Open"
 Chorus — Handel's "Hallelujah Chorus"
 Organ — Verdi's Aida March

The Choral Society numbers about a hundred voices and the Junior Choral half a hundred more.

A Few of New York's Notables

III.—St. Thomas', English Methods in Church Music

ST. THOMAS' is perhaps, above all other Episcopal Churches in New York City, the church of the elite. Its beautiful and somewhat imposing new structure is located on that section of Fifth Avenue where are to be found the homes of the unduly rich. Trinity is the historical church, St. Bartholomew's the real church and the wonderful church, St. John's the monument to America's religious ideals; but St. Thomas' is the classy church, the proper church, the I Am church. If you want to do the thing right, you should be married in St. Thomas' and have the little cherubs sing for you and the famous English organist play for you; and after that you can live happy forever after, if you have any money left.

Internally St. Thomas' is beautiful; the long narrow nave terminates (ultimately) in a high stone altar piece with beautiful colored glass windows at the very top; the chandeliers are beautiful; the rows of great built-up columns running down either side of the nave add impressiveness. Altogether the musician in St. Thomas' has every possible advantage of setting, with a fine choir, a fine organ, and plenty of money.

The calendar announced no prelude but Mr. T. Tertius Noble, M.A., began one none the less a few moments before 4 o'clock, with the elegant auditorium about a quarter filled. It was a brief prelude, perhaps an improvisation, beginning softly and using fortissimos freely enough, which all sounded quite churchly and effective in such a setting. The prelude died away into an Amen sung by the choir in the distance, and the processional began in the usual manner, with the organ used not as an accompanying instrument but always as a leading instrument, and one of equal importance with the voices. The congregation made no effort to sing. Mr. Noble begins each verse ahead of his choir and then holds the chord till they are ready to sing, which is usually one or two beats later. This same method is used on the Amens, though the choir always followed no later than one beat. Contrasts of Diapasons with Mixtures, or Full Swell open, etc. were used.

The Psalter was chanted, with the same organ leading, the same variety in organ tone; but with the Amen sung to very soft organ — which was a welcome relief from monotonous diapason and heavy flute tone.

The "MAGNIFICAT AND NUNC DIMITTIS" in E-flat by Wood was of ordinary interest, and Mr. Noble again considered his organ of equal importance with his voices, using it throughout to lead rather than to accompany. The Creed was recited, the congregation participating in a measure, without any music whatever. The whole service seemed to be somewhat a matter of everyday business, to be gotten through with decently and in order, without any mistakes or breaks, and without undue loss of time. The most refreshing and beautiful part of the real service were the sentences between cantor and choir, done without organ — showing a boychoir perfectly competent to sing alone, using fine tone, and shading nicely without loss of pitch. This brief snatch of artistic unaccompanied work made one long for more. There is no doubt that Mr. Noble could do the whole Evensong unaccompanied if he should prefer it so. His boys have improved in tone tremendously in recent years so that today they rank with the best boychoirs in the City.

Mr. Noble's "INTO THE WOODS" was the anthem, and the composer-organist again used his organ more as a leading and co-equal instrument than as an accompanying. The introductory organ measures were very beautiful, and beautifully done, but the heavy diapason and flute combinations used mostly while the voices were singing were not so satisfying. The tenors overbalanced the sopranos in many places, perhaps due to the organist's inability to hear the actual ensemble.

Announcement was made, and in spirit of praise, of the cantata Mr. Noble had planned for the following Sunday afternoon — which was a well merited and unusual concession not often met with in Episcopalian churches. Another hymn, which nobody paid any attention to, was sung by the choir. Why not omit these useless, and many times silly, hymns and substitute something helpful or at least interesting in their place? If a congregation won't sing, there is no hope whatever of reforming it. Why not acknowledge the hymnistic defeat and try to fight a winning battle along some other front? The field to choose from in the church is without limit.

The "Address" (no sermon) by Dr. Ernest M. Stires, rector, was a great surprise and a very present help in the City where rectors have talked the public deaf to their words,

mostly because they never had anything to say. Dr. Stires used the text, "The Sabbath was made for man, not man for the Sabbath," and instead of giving a long lecture on generalities, which any school-boy could do, he chose to discuss the legislation at Albany allowing Sunday theater performances in legitimate houses. The actors themselves beat the churches to it by opposing legislation for two quite apparent reasons. Dr. Stires brought sufficient reason to bear on the subject to make every member of the congregation vote in favor of killing the proposed legislation — which is a brand of practical Christianity most churches seem afraid to handle.

In speaking of the theater and of actors Dr. Stires said there should be "the closest alliance between their work and ours," which seems to prophesy a new day for churches since it shows that even the classic rector of the most severely churchly Episcopal church in New York sees the truth of the world as it exists around him and dare speak it from his pulpit. What is the earthly use of talking about or listening to the tiresome history and thought of Jewish writers who were not as cultured as our generation is, who did not know half as much about God and life as we know, and who are as children compared to the preachers of our own day? We cannot make ancient Jewish history either better or worse; why jabber about it? But American history, world history, is in the making and if the church does not take a very big hand in the every-day two-penny problems of the world, it is quite certain that the money-lenders and the devil and a few other gentlemen will: who is to make and rule the American of tomorrow? The church or the devil? Dr. Stires believes it's up to the church to do it. And if I were not busy twice every Sunday in services of my own I would very often go to St. Thomas' to hear what a real man has to say about a real and very present world.

Gounod's "HOLY HOLY HOLY" was used as the Offertory, with the organ used more in accompanimental capacity, and with fine effectiveness. A modulation carried the choir over into the "Doxology," which Mr. Noble carried through without the usual fermates on the last note of each line — a refreshing way of doing it.

But the best piece of art came on the single verse of a hymn used as a Vesper

Hymn, sung softly, accompanied softly; beautifully done.

To the Recessional the congregation again turned its deafest ear and stoniest heart. Mr. Noble followed through in the usual manner until the sopranos began to disappear and then he crescendoed sufficiently to overpower the voices entirely, not subsiding till the basses had also disappeared; and then when the organ came back to a pianissimo the choir was heard in good four-part harmony finishing the Recessional. The inescapable Amen finished it, to be followed by a sentence prayer in the distance, and another Amen. Episcopalians, with whose services I quite agree, consider it necessary to yell Amen at the Almighty every few words just to make sure they are still awake, and to reassure the devil that they really mean everything they say and do. If the services were examined in the light of reason and beauty, instead of pure tradition, would the Amen practise stand?

The postlude was Widor's beautiful *ANDANTE CANTABILE* from his *FOURTH SONATA*, played so softly that the out-going congregation spoiled my enjoyment of it — which is just punishment for any sinners who persist in sitting in the hindmost seats in the synagogue. Why waste so beautiful

a bit of music on a scrambling congregation? Why feed them nothing for a prelude? Undoubtedly a reposeful bit of music at the end of a service is infinitely better than the noisy hullabaloo organists used in the days gone by before they began to think. But a compromise — the *ANDANTE* played on strong enough registration to be effective as a postlude, or a bit of *mezzoforte* improvising — perhaps is best for the present when congregations won't sit still and listen. I have never yet heard adequate excuse for the lack of a suitable prelude in an Episcopal church.

The calendar said on the top of the front page that Dr. Stires was the Rector and Dr. Leach his Assistant; on the bottom of the same page it said Mr. Noble was the Organist and Mr. Maurice Garabrant his Assistant. To which Old Trinity, St. John's, St. Mary's and a great host of others should give heed — and do likewise. If they have an organist they are ashamed of, why, get another; New York is full of them. If not — well, somebody said long ago that the laborer is worthy of his hire, and that we should do unto others as Now if the minister wants his church to do unto him the honor of mention on the front page of the calendar, what about claiming that same honor for the organist?

H. L. Yerrington

THE First Congregational Church of Norwich, Connecticut, invites you to attend an informal reception to celebrate the Fiftieth Anniversary of the services of Mr. Herbert L. Yerrington as church organist. Which was done in due form by the church for the celebration which took place May 23rd, 1923. Sunday the 20th was devoted to a special anniversary service in the morning, with a sermon on the value of music in public worship, and to a recital by Mr. Yerrington in the evening, using the following program:

Matthews' Pean
Nevin's Dawn
Bach's Fugue (St. Anne's)
Macfarlane's Spring Song
Demarest's Memories
Thayer's Andante and Variations
Gabriel-Marie's Golden Wedding
Diggie's From a Mountain Top

The choir sang three numbers; a period of worship preceded the recital, and prayer and the benediction followed it.

Mr. Yerrington was born in Norwich Town, Conn., July 7th, 1854. Without waiting to go through college, or even to entirely finish his high school work he plunged into music. He studied organ chiefly with Mr. George A. Kies taking a full course in theory also with Mr. Kies. In 1873 he became organist of the First Congregational Church of Norwich, leaving it eight years later for a brief year with the Second Congregational, only to return to the First in 1882, where he has remained ever since, beginning his present term of office on May 25th, 1873.

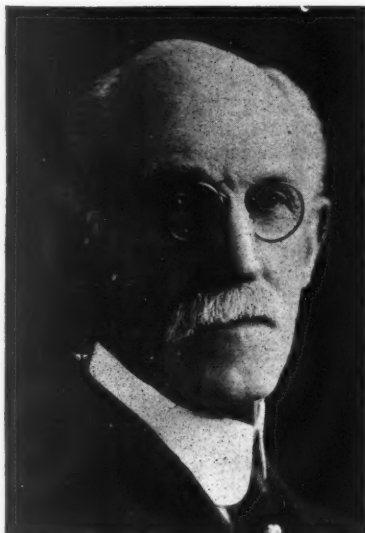
In 1894 Mr. Yerrington succeeded in having the organ rebuilt, with money he raised by subscription. The old case was used, and the old pipe work, to which were added

everything new in the way of action and a few new registers, making it a 23-stop two-manual. He has given half a hundred recitals on this instrument.

For forty years he taught piano and organ playing. He became an Associate in the American Guild of Organists in 1907 and is also a member of the National Association. He has not indulged in composition nor done any of the other wild things commonly done by organists to help occupy their time. Some of his time is spent on his favorite hobby of keeping scrap books, of which one is devoted to organs and organists, another to churches, and a third to cathedrals. Before automobiles came into being Mr. Yerrington rode his bicycle for thousands of miles, beginning his craze for wheels when but a lad big enough to roll a wheel around on the end of a stick. At the present moment he is wearing out his third automobile. The best of luck to him, and may he yet wear out three more.

During the reception alluded to in the opening paragraph of this brief review the minister in behalf of the many friends of Mr. and Mrs. Yerrington presented the former with a jewel box containing one hundred and twenty dollars in gold, and a basket of flowers to Mrs. Yerrington. The local papers gave tribute to Mr. Yerrington

in full-column reports of the triple celebration of his fiftieth anniversary as organist of one church in the community in which he was born.



H. L. YERRINGTON

Who recently celebrated his 50th anniversary as organist. He raised the funds for the building of his present instrument

The September Calendar

SEPTEMBER ungratefully ushers in another music season with a five-Sunday month.

Sunday, the 2nd, will undoubtedly be devoted in part at least to the spirit of Labor Day — as a memorial to the good old days when laboring men did a day's work now and then without going on strike every seventh month. The Knights of Labor celebrated a Labor Day in America in 1862 and repeated in 1864. Then agitation began. Colorado legalized the day on the 15th of March, 1887. Other States followed. And now the whole Country celebrates that extinct occupation, Labor. Europe celebrates the glories of the laboring man on the first of May by burning, looting and other sundry pleasures.

The 9th of September in 1865 saw Mr. Edwin H. Lemare enter the astonished

kingdom of Great Britain. As an infant, Lemare liked Britain well enough, but growing older he prefers America. But that's no reflection on good old Britain. Good old Britain is sort of a grandfather or grandmother to us. Anyway they have a king over there and a peach of a youngster who travels under the title of the Prince of Wales, whom every true American idolizes just as much, if in a distinctly American way, as does the Britisher. So let our programs present the imperishable little *ANDANTINO* in D-flat, the first one. There is also the fine *PASTORALE* in E, and a great list of much more recent publications. We can afford to broadmindedly thus compliment Mr. Lemare even if he is too narrow to return the compliment by using any of the proper compositions of the men whose nationality he has elected to share with them.

The 16th again brings up a birthday — Frederick Stevenson, 1845. We once printed the terrible falsehood that Frederick Stevenson had not given much literature to the church. That was before we knew any better. Then a good reader chided us for the ignorance we displayed and gave a full list of his works. The chiding did good; the full list did more good. The readers have already seen several Stevenson reviews and are going to see a great many more. Let us use a group of Stevenson anthems this Sunday.

The 23rd cannot be eccentric. It too must have a birthday. It made a good selection: A. Walter Kramer whose MORNING SONG I have remembered from the very first time I heard it played. It was, incidentally, played by a man who was then in his prime as a great artist. Mr. Kramer's contributions

to organ music, by birth and by adoption, alias arrangement, have been reviewed in these pages. Let us make it a Kramer day for our organ numbers. We need not forget to put on an Autumn Song in the evening, as a concession to that insistent old season that brings us so much relief from summer and adds color to the monotonous green.

Is there a birthday left for the 30th? There is Charles V. Stanford, of 1852, whom Englishmen rise up and call blessed. There is a SONATA EROICA written to help along the recent war; personally I like it about as well as I liked the war, though you may think differently. Perhaps if you have the right sort of a church auditorium it will sound all right. Any way you can afford to try anything once.... Next month is October. Then the fun begins.

Repertoire and Review

With Special Reference to Average Choruses and Quartet Choirs

PAUL AMBROSE

"JUST FOR TODAY"

A FINE song for the morning service, in three versions for high, medium, and low voices, by a composer who is well known for the genuine melodiousness of most of his works. Our illustration shows the



opening measures. It is an inspirational sort of a thing that gives its text a chance, with a good turn in the harmony here and there to brighten up the background. On the third page the melody starts in the accompaniment with a dominant monotone for a moment. The climax is reached on the top score of the last page, with a top A, after which it subsides nicely to a quiet ending. It is three pages in length, but as one of the lesser numbers in the service it will achieve a desirable effect and be heard with pleasure. (Schmidt 50c)

EDWARD SHIPPEN BARNES

"BOW THINE EAR"

AN UNUSUAL anthem for trio or chorus of women's voices, with an accompaniment that adds a vital rhythmic pulse and enhances the value of the voice parts. The composer never indulges in the single ditties that are as a rule the result of laziness on the part of a composer; if a simple ditty ever knocks at the door of his inspiration he either denies it entrance or admits it and digs something more worthy out of it. Study the soprano part of the first page: we have good workmanship of a simple motive; for all we know it may not have been an inspiration at all, its composer may have hammered it out by sheer force. Consider the added harmonies and the rhythm incorporated in the accompaniment—and we see why the composer has been able to write that first great organ sonata upon which his fame rests today. The number is five pages in length, height, breadth, and depth; and solidly musical from start to finish; perhaps the middle section is not so interesting, but it develops rapidly and is brief. Perhaps we should not say middle section; the composer has avoided the commonplace in form and the piece seems to be in but two parts. It is not exactly easy to do, but singers who have studied at all

will be perfectly able to give it a good rendition. It is the sort of music texture the musician is glad to find. (Ditson 12c)

GEOFFREY O'HARA

"MY FAITH IN THEE"

SONG in two keys, one with a range from D to F and the other a tone lower, with a piano accompaniment that is outright giddy, judged from the solemn demeanor of church music as it used to be and unfortunately still is. It is impossible to say just who it was that took all the joy out of Christianity and made it like other religions. Perhaps it was the idea that the church service is held solely for the pleasure of the Almighty; those who will think that way are incurable. But those who hold their services for the spiritual, mental, and moral profit of mankind, can use this song every season, and will, with its aid, drive home a good sermon which mankind needs to remember. With our ideas of the service somewhat revised, the church could become the greatest factor in the development of men, cities, and nations. The empty pew testifies to gross falsehood somewhere, and instead of trying to find it we are trying to deny it. This number is inspirational, tuneful, rhythmic, yet not by any means too musical to be of use in a denominational service. It is easy to sing and lends itself to a beautiful interpretation. (Jenkins 60c)

JOHN R. VAN VLIET

"O TASTE AND SEE"

ANTHEM for quartet or chorus, with soprano solo, and the usual accompaniment which merely duplicates the voices. Its chief characteristic is smoothness and simplicity, with a certain amount of pleasing harmonies but not sugariness; well done and unaccompanied it would be effective in the severest of churches, but it is none the less effective for the more practical requirements of the average denominational service where melody and harmony and rhythm must be of rather simple order. Any volunteer chorus can do it with credit. The text is good enough and suitable for both the old and the new in church ideas. There is some dabbling in contrapuntal treatment on the third page but the composer has not dared to venture far. The simplicity and melodiousness of the opening theme predominates the mood of the whole number. Many choirmasters long for music with more

of a soul of its own; this number cannot claim much soul or much inspiration. But it does claim and possess fluency and a certain natural grace that make it worth recommending to most choirmasters. (Schirmer 15c)

ALFRED WOOLER

"BEHOLD THESE SHALL BE A DAY"

SONG for high, medium, and low voices, using the tonalities of E-flat minor, E-flat, and A-flat minor. The song is rather pretentious and intentionally forceful, with an independent accompaniment here and there. While not superficially tuneful it is not devoid of inspiration; inspiration and workmanship are about equal. The result is satisfactory, for a forceful sermon from one of the best of the Old Testament prophets is preached with forceful music—which is strictly appropriate only in Jewish synagogues as it is fundamentally opposed to the prophecy of Him upon whom the Christian church is founded (Matthew 21:43). And I am fully aware of the dodges and excuses we make for our continuance in things of this character in our present-day church services; but I am none the less satisfied in my own mind that we are wrong and thoughtless and not without blame when we do them. After all, if the church service, music and all, cannot preach a truth that needs no excuses or interpretations or reservations, we had better give up and find some truths that are self supporting. "Israel" could easily be changed to "church of God", and the song is highly appropriate. If any man thinks the two are synonymous he is privileged to do so, but as for me I prefer to be a member of the church but distinctly not an Israelite. All this by way of explanation as to the only objections to this song and the way to overcome them—because the song is good enough to merit much use in the Christian church as well as in the synagogue. (Schmidt 60c)

VARIOUS PUBLICATIONS

AMBROSE: "SAVIOUR BREATHE AN EVENING BLESSING", an anthem for chorus or quartet, with contralto solo, and the usual accompaniment. It is built upon a smooth, pretty melody, and is in binary form. Though by no means the best thing this composer has written, it none the less has his usual attractiveness in melody and will

make an easy number for chorus or quartet. (Schmidt 12c)

DONOVAN: "HOW GREAT OH LORD", anthem for chorus, with soprano and baritone solos, and an accompaniment that in the solo passages gives some interesting melodies of its own and becomes something more than an acknowledgment that the singer is such a poor musician that he or she certainly won't get the notes right if the organist doesn't play them first and get there a sixteenth of a second ahead. There are eleven pages of music, all musicianly and churchly in the best degree; it is more serious than tuneful, and will be of use in the strictest of churches. It would make a good morning number; its text is modern and honest. (B.M. Co. 25c)

GOUNOD: "PRAISE YE THE FATHER", the old, popular tune arranged by Carl Deis for soprano, contralto, and tenor, with a very modest range for the tenor; in reality the middle section calls for a bass rather than a tenor. It is easy to do and will undoubtedly be enjoyed by all who hear it. (Schmidt 9c)

LUTKIN: "THE LORD BLESS YOU", a response for chorus or quartet of women's voices, unaccompanied. It starts soberly and slowly but grows animated with the middle section, slowing down again for the seven-fold Amen which the composer has written for its coda. It is easy enough to sing, and ought to be very pretty in a church service. Works for anything other than the usual mixed chorus are of great value in the services because of the variety of expression they afford—they help the choir-master out of one of his worst ruts. (Summy 6c)

NEVIN: "IN THAT DAY", anthem for chorus or quartet of men's voices with the usual accompaniment. It opens with a page of recitative for the bass in minor key and then proceeds with the chorus part, which is built on a vigorous theme in unison. It is unfortunate that a composer in 1923 is still willing to repeat four words eleven times before giving anything else to think about; "Open ye the gates" is thus repeated before we get the real sense of the thing in "that the righteous nation which keepeth the truth may enter in." There is contrasting material in the middle of the anthem and it affords fine contrast with the strong theme of the first section; this first theme furnishes the material for the third and final

section, where again eleven repetitions of four words are indulged in, one after the other. It is a pity the composer has thus handicapped so good a bit of church music—but perhaps congregations will not notice it nearly so much as ministers and music committees. (Ditson 15c)

EDUARDO TORRES: "MISA FACIL", a 23-page Mass for two voices with short-score accompaniment intended for organ. It is churchly and musicianly, simple rather than involved, but its counterpoint is fine, there is an excellent use of imitative writing. Though this work travels across the Atlantic from the colorful country of Spain, it is worth going to the trouble of importing; especially as its two-voice character is so unusual, and so worthily done. (Published by Orfeo Tracío, Madrid)

WAGNER (SALTER): "O GOD OF GOD": There is no particular reason why the Pilgrims Chorus from Tannhäuser should not be sung in church. But it is rather a shock to see it thus arranged by none other than Mr. Sumner Salter, and that with the tweedle-dee trimmings in the accompaniment. It is arranged for chorus of men's voices. On the concert platform it would make a tremendous hit, and undoubtedly would in church too. The first part is taken without accompaniment; and then the accompaniment begins modestly on the fourth page, after the men have labored through the harmonic changes Wagner put over on them; and before we realize it the instrument is hammering away on the violin downward passages Wagner wrote against the theme in his orchestral score. Bold and brave. I should like to see and hear it tried some Sunday morning. It will shock a few and please a very great many. If Mr. Sumner Salter dare arrange and publish it, certainly some of us ought to be courageous enough to try it. (Ditson 15c)

WOOLER: "ALL FOR JESUS", a trio for soprano, contralto, and tenor, with slightly animated accompaniment which for the most part merely duplicates the voices. It opens with a smooth tenor solo, which is then harmonized for the trio; this is followed by a minor section for the third page, and the fourth restores the harmonized tenor melody with an excellent coda—and the coda is the most creditable bit of writing in the piece. It is simple and easy and will be of use to choirmasters able to fit the text into their services. (Ditson 15c)

THE CATHOLIC CHOIRMASTER has published a Special Issue devoted to reprints, chief of which is an excellent article of 18 pages on hymns. This quarterly should be read diligently by every Catholic and Episcopal organist, and it would be of value also even to denominationalists.

SACRED DUETS, VOLUME 1, contains 128 pages and 24 numbers for all combinations, including works by Berge, Martin, Faure, Pinsuti, Mendelssohn, Stainer, Schubert, etc. In every collection of music there are worthless things and beautiful gems combined, and undoubtedly every user of this collection will find things he does not care to program; but on the other hand he is certain to find things he will take pleasure in doing, both for his own sake and for the pleasure they will give his congregation. One of the pleasing features of the volume, which is virtually a new publication, is the number of new duets. Berge has 8 numbers while Stainer has only 1 and Mendelssohn but 2. (Tullar-Meredith)

Points and Viewpoints

MEMORIAL DAY ANTHEMS

BY AN F.A.G.O.

DID not one of your contributors ask for Memorial Day anthems? I might suggest (1) La Forge's "FLANDERS REQUIEM" (better as solo than for S. A. T. B.; it comes in various arrangements); (2) Stanford's "FARE WELL", and perhaps his (3) "HERACLITUS".

The words of the last two are not religious. The first of the three verses of "FARE WELL" is typical:

"Mother, with unbowed head

Hear thou across the sea

The farewell of the dead,

The dead who died for thee.

Greet them again with tender words and grave,

For, saving thee, themselves they could not save."

It is an accompanied solo (within the modest limits of C up to D-flat, nobly but simply conceived, with occasional simple interludes, ppp, for S.A.T.B. It occurs in Stanford's fine "SONGS OF THE FLEET" published by Stainer and Bell, 2s. 6d pre-war price, chorus parts 1d. Stanford conducted them at a concert of the London Bach Choir, at which I sang in the chorus, and I can testify to their moving appeal.

The words of "HERACLITUS" (translated from the ancient Greek) may possibly be deemed inappropriate, but the music (only 3 pages) is one of the finest examples of the modern British school.

"They told be, Heraclitus,
They told me you were dead;
They brought me bitter news to hear
And bitter tears to shed.

I wept as I remembered
How often you and I
Had tired the sun with talking,
And sent him down the sky.

And now that thou art lying,
My dear old Carian guest,
A handful of grey ashes,
Long, long ago at rest,
Still are thy pleasant voices —
Thy nightingales — awake,
For Death, he taketh all away,
But them he cannot take."

Besides the three that I have mentioned, there is the equally fine funeral ode (12 pages, rather difficult) by Sir C. H. H. Parry, "THE GLORIES OF OUR BLOOD AND STATE", perfectly appropriate for church use, but better given in some church whose members can appreciate good music. It is a favorite of Sir Hugh Allen, Professor of Music at Oxford. It begins,

"The glories of our blood and state are shadows, not substantial things", and ends,
"Only the actions of the just

Smell sweet and blossom in their dust."

The words are by James Shirley (1596-1666). It is the finest work of Parry's that I know.

Service Programs

MISS JESSIE CRAIG ADAM
CHURCH OF ASCENSION — NEW YORK

May Oratorios

Parker's Hora Novissima
Gounod's St. Cecelia Mass
Mendelssohn's Hymn of Praise
Gounod's Gallia

CHARLES E. CLEMENS

COVENANT PRESBYTERIAN — CLEVELAND

Dickinson — Reverie
Beethoven — Andante (Sym. 5)
Bach — Fugue Am
Wolstenholme — Allegretto
Tchaikowsky — Andante Cantabile Op. 11
Bach — Fantasie Gm
Saint-Saens — Deluge Prelude
Mendelssohn — Sonata 5
"To Paschal Victim" — H. J. Stewart
"Alleluia to the King" — Clemens
"The Comforter" — Custance
"Crucifix (T-b) — Faure
"God is a Spirit" — Bennett
"O come Every One" — Mendelssohn
"Seek Him that Maketh" — Rogers
"Still with Thee" — Foote
"The Living God" (B) — O'Hara
"Come ye Blessed" (S) — Scott

MISS DORA DUCK

ST. LUKE'S — ATLANTA, GA.

"Come ye Blessed" — Scott
"Souls of Righteous" — Noble
"The Redemption" — Gounod
"Awake thou" — Stainer
"Hail to Risen Lord" — Gaul
Dickinson — Reverie
Jenkins — Dawn
Hollins — Concert Overture
Fryfinger — Eventide
Guilmant — Prayer F
Widor — Cantilena
Gounod — Ave Maria
Franck — Pastorale E
Sowerby — Rejoice ye

ARTHUR H. EGERTON

ALL SAINTS — WINNIPEG

Musical

Rheinberger — Sonata E-f-m
Bach — All Glory Land and
O God Forsake me not
After short days
"Have mercy Lord" (A) — Bach
Baird — Meditation
Schumann — Romance
Vierne — Allegro (Son. 2)

Passion Music

"Thou knowest Lord" — Purcell
Bach — Prelude on Passion Choral
Wood — Prelude on St. Mary

Parry — Prelude on St. Cross
Baird — Prelude on Vexilla Regis
"St. Matthew Passion" Excerpts — Bach
Franck — Chorale Am
"If we believe" Goss

MISS ALICE KNOX FERGUSON

OAK CLIFF PRESBYTERIAN — DALLAS

"Christ is Risen" — Ambrose
"I know that my" (solo) — Handel
"Christ is Risen" (solo) — Harker
"Seven Last Words" — Dubois
"Open the Gates" (solo) — Knapp

MISS ELLEN M. FULTON

SECOND PRESBYTERIAN — SCRANTON

Ries — Romance
Boellmann — Marche-Finale
Malling — Easter Morning
"By early morning light" — Traditional
"Reverie" — Vieuxtemps
"Day is gently sinking" — Day
"Glad Easter Day" — Traditional Norwegian

DEWITT C. GARRETSON

.. ST. PAUL'S CATHEDRAL — BUFFALO
"Lights Glittering Morn" — Parker
"Hail dear Conqueror" — Philip James
"Lord is my Shepherd" — D. S. Smith
"In heavenly love" — Parker
"Hallelujah Chorus" — Handel
"Voice in the wilderness" — Scott
"Thine is the day" — Gaul
"As now the Sun's" — James
"I have considered" — James
"Behold the Lamb" — Spohr
"Unfold ye portals" — Gounod
"King all glorious" — Barnby
"Hallelujah Chorus" — Beethoven
"Peace I leave" — Roberts
"We who figure forth" — Gretchaninoff
"Praise the Lord" — Randegger

FREDERICK B. GRANNIS

FIRST BAPTIST — BRIDGEPORT, CONN.

Lemare — Andantino
Lachner — March Celebre
Calkin — Prelude F
Morrison — Gallilee
Verdi — Grand March
"Come Holy Spirit" — Howland
"He shall come down" — Buck

CARL F. MUELLER

GRAND AVE. CONGREGATIONAL — MILWAUKEE

Morning Service

Choir Processional
Invocation. Amen.
Organ — Cantilene, Maily
Antiphonal Service
Scripture Reading
Anthem—"Welcome dear redeemer," Franck

Prayer. Response.

Hymn

Offertory — "Unfold ye portals," Gounod

Sermon

Prayer. Benediction. Amen.

Choir Recessional

Organ — Marche Solennelle, Mailly

RAYMOND NOLD, Conductor

GEORGE WESTERFIELD, Organist

ST. MARY THE VIRGIN — NEW YORK

Ascension Day Service

d'Indy—Choral Variations (viola and orch.)

"Messe Solenne!" — Franck

"Psalm 150" — La Tombelle

Roger-Ducasse — Romance (violinello and orch.)

JAMES EMORY SCHEIRER

SECOND BAPTIST — ATLANTA

Elgar — Pomp and Circumstance

Meyerbeer — March (La Prophete')

Archer — Intermezzo

Grieg — Melody

Kern — March Legere

Johnston — Resurrection Morn

Verdi — Triumphal March (Aida)

Wagner — Grand March

Widor — 1st Mvt. Son. 5

Widor — 4th Mvt. Son. 5

"Palms" — Faure

"Jerusalem" — Parker

Rogers' Man of Nazareth

"Hail dear conqueror" — James

"Come see the place" (solo) — Bartlett

"Awake Arise" — Clough-Leigher

"As sleep takes flight" (solo) — Shelley

S. WESLEY SEARS

ST. JAMES — PHILADELPHIA

Ascension-Day Service

Noble — Solemn Prelude

Processional Hymn

Communion

"Kyrie" — Gounod

"Credo" — Gounod

Sermon

"Unfold ye portals" — Gounod

"Sanctus" — Gounod

"Benedictus" — Gounod

"Agnes Dei" — Gounod

"Gloria in Excelsis" — Gounod

Recessional Hymn

Meyerbeer — Coronation March

HENRY F. SEIBERT

TRINITY LUTHERAN — NEW YORK

Musical

Wagner — Prelude Parsifal

"With Verdure Clad" — Haydn

"Divine Redeemer" — Gounod

Bonnet — Romance Sans Paroles

Henselt — Ave Maria

"Quis est Homo" — Rossini

"Now Day is Over" — Speaks

"Be Near Me Still" — Hiller

Nevin — Buone Notte

JOHN WINTER THOMPSON

CENTRAL CONGREGATIONAL—GALESBURG, ILL.

Johnston — Resurrection Morn

Thompson — Intermezzo

Batiste — Communion G

Svendsen — Romance

Shuey — Meditation

Widor — Andante (Son. 4)

Mendelssohn — March of Priests

Stoughton — Nocturne

Guilmant — Grand Chorus D

Brewer — April Song

"By gift of Love" (duet) — Marks

"God hath appointed" — Tours

"Ride on" — Scott

"The Palms" (solo) — Faure

"Moonlight" — d'Evry

"Jerusalem" — Parker

"My soul doth magnify" — Blumenschein

"O Divine Redeemer" — Gounod

"Rock of Ages" — Buck

"Sanctus" — Gounod

HOMER P. WHITFORD

TABERNACLE BAPTIST — UTICA, N. Y.

"Glory and Praise" — Mendelssohn

"My song shall be" (S-T) — Mendelssohn

Mendelssohn Program

Orch. — Wedding March

"I waited for the Lord" (chorus)

"Then shall the righteous" (T)

Organ — Overture (Midsummer Night's Dream)

"All that has life" (chorus)

Orch. — Mendelssohn Fantasia

Orch. — March of Priests

DAVID McK. WILLIAMS

ST. BARTHOLOMEW'S — NEW YORK

"Ho Everyone" — Martin

"Sing to the Lord" — Smart

"King all Glorious" — Barnby

"Heavens Declare" — Beethoven

"Blessed is the man" — Rachmaninoff

"Let us who represent" — Rachmaninoff

HARRISON E. WOOD

WARBURTON AVE. BAPTIST—YONKERS, N. Y.

Music Week Concert

Organ: Guilmant — Marche Religieuse

"O welcome now" (s) — Haydn

Organ: Nevin — Will o' the Wisp

"Hear me ye winds" (B) — Handel

Organ: Kramer — Concert Prelude Dm

Organ: Dickinson — Berceuse

"O come everyone" — Mendelssohn

Violin: Godard — Adagio Pathetique

Organ: Yon — Hymn of Glory

"And God created man" (T) — Haydn

Organ: Massenet — Scene Religieuse

"O Lord most holy" (A) Franck

"God is my shepherd" (A) — Dvorak

Organ: Tchaikowsky — Marche Slave

FRANK WRIGHT

GRACE — BROOKLYN, N. Y.

Bach — Prelude and Fugue D

Tombelle — Marche Pontificale
 "Jerusalem High Tower" — Hodges
 Orch. and Organ: Elgar — Sursum Corda
 "Psalm 150" — Barnby
 "Magnificat C" — Williams
 "The Cherubic Hymn" — Gretchaninoff
 "Psalm 126" — Faning
 Hymn
 Orch. and Organ: Cowan — Reverie
 "Festival Anthem" — West
 Orch. and Organ: Dubois — Fantasia Tri-
 omphale
 Recessional Hymn

CHORAL CLUB PROGRAMS

CHICAGO MADRIGAL CLUB

D. A. CLIPPINGER

"New Years Eve" — Protheroe
 "May Day Carol" — Taylor
 "My Shadow" — Hadley
 "Vere Languores" — Victoria (1572)
 "Crucifixus" — Latti (1667)
 "Robin Goodfellow" — Gaines
 "How they so softly rest" — Willan
 "Richard of Taunton Dene" — Williams
 "Nymph and Swain" — Macfarlane
 "Weeping Mary" — Dett
 "Promise of Resurrection" — Dickinson

MORNING CHORAL OF BROOKLYN

HERBERT STAVELY SAMMOND

"Invocation to St. Cecilia" — Harris
 "Venetian Gondola Song" — Mendelssohn
 "Dawn's Awakening" — Crieg
 "The Willow" — Thomas
 "The Old Woman" — Christ
 "One fine day" — Puccini
 "Mullyberry Hill" — Wells

"De Gospel Train" — Burleigh
 "Hard Trials" — Burleigh
 "Three Cavaliers" — arr. Schindler
 "Great Awakening" — Kramer
 SWIFT & CO. MALE CHORUS —

CHICAGO

D. A. CLIPPINGER

"Song of Vikings" — Faning-Ryder
 "Captain Kidd" — Murchison
 "Serenade" — Shepperd
 "The Pilot" — Protheroe
 "Waken Lords and Ladies Gay" — Gaines
 "Mammy's Lullaby" — Dvorak-Spross
 "Marching to meet Buonaparty" — Gaul
 "Finnish Lullaby" — Palmgren
 "A little close harmony" — O'Hara
 "Chorus of Homage" — Cericke
 "King Olaf's Christmas" — Buck
 "Youth" — Gaines

WOMEN' COMMUNITY CHORUS

GLEN RIDGE, N. J.

MRS. FAY SIMMONS DAVIS

Orch.: Hamerik — Two Movements Sym. 6
 "Spirit of Music" — Stephens
 "If my songs had" — Hahn
 "O perfect hour" — Poldowski
 "Mighty Lak' a Rose" — Nevin
 Piano: Beethoven — Allegretto
 Chopin — Nocturne Op. 15-2
 "A Vision of Music" — Gilbert
 "Annie Laurie" — Arr. Buck
 Orch.: Goossens — By the Tarn
 Stoessel — American Air
 Herbert — Scherzo Pizzicato
 To a Wild Rose — MacDowell
 "Inflammatus" — Rossini
 "Love's Old Sweet Song" — Molloy

To Conquer

THE man has to learn what Demosthenes learned—to whip the thing that whips him. If it is the lack of education that whips the man, that man must whip the lack of education by gaining knowledge. If it is fear that whips him, he must gain courage. He must realize that no matter what it is that lashes his hopes he can conquer if he only wills to. A man who is positively timid, as timid as the rabbit that darts through the woodland, pursued by the hunter, can become as courageous as Alexander or Napoleon if he only wills to.—*John Hewins Kern*

PHOTOPLAYING

MONTIVILLE MORRIS HANSFORD

Contributing Editor

The "Original Organ Novelty"

L. G. DEL CASTILLO

WHY, whence, and whither the sudden fad in "original organ novelties"?

There are several inter-related causes, but I am inclined to think that the original impulse springs from the unit organ. Disparage it as we may, it is none the less true that it is the unit organ with its wealth of attention-arresting traps that has made possible the feature organist. I am far from desirous of pleading the case for this hybrid instrument. On the contrary, I believe that when straight organ builders learn to make as good and complete a line of percussion stops the unit is due for a severe jolt. But I also believe that theater organists are indebted to it for focussing attention on them and making it possible for them to become a distinctive and separate attraction in a form of entertainment patronized largely by non-musical people.

In the older days the organ as a solo instrument was largely confined to playing a chaser between shows. Showmanship was a term unknown to theater organists, or if known held in severe contempt. So the organist usually selected something like Anybody's Recessional in G, which of course any movie audience would be delighted to hear, and thus sank a little deeper in his rut every day. Now presupposing that his church audience ever listened to these conventional fillers-in, why should he assume that a theater audience would? Painstaking investigation has convinced me that the average theater patron is not only a layman but a nit-wit, and on a scale of 100 would average about 15 in general intelligence. Consider the thousands of feet of machine-made hokum cranked out to him year in and year out, turn around and gaze upon his vacuous expression as he eats it up, and decide for yourself if that isn't a conserva-

tive estimate. Even grant him only half as much culture, and it still remains true that the subdued beauties of a well built straight organ artistically played would be largely lost on him.

But now comes the unit organ with its bird whistles, drums, conversations on the vox humana, squawks on the kinura, auto horns, fire gongs, thunder, lightning, squeaks, groans, peanuts, popcorn and chewing gum. Nobody not even a deaf man, could fail to listen and be charmed. Maybe the deaf man most of all.

"My, ain't that wonderful! He can imitate anything on that," says Mamie to her red-necked escort, as she chews in rapture.

The manager is equally impressed.

"You cook up a peppy solo and work those effects into it, and we'll advertise you and the organ," says he to the organist.

Lo, the "Original Organ Novelty" is born! Orpheus hastily leaves the organ bench with a convulsive shudder, but Mammon takes the empty place with an unctuous rubbing of hands.

Now of course this is stating the case a little emphatically and maybe with our tongue in our cheek, but still it is true that the organ "novelty" owes its inception to the possibility of entertaining a non-musical audience with a mixture of musical and non-musical effects. A good majority of these feature numbers would be impossible to manipulate successfully on a straight organ. And conversely it is impossible to so intrigue a theater audience with legitimate numbers on a straight organ. Mathematically it resolves itself for the perplexed organist into a formula of: Originality minus Ideals times Showmanship equals the Square of last year's pay check. If he is a musical idealist he never should have entered the

business anyway. But there! I get cynical again.

It seems to me that the less musical these numbers the greater the ovation. As Mr. Bouchard notes, the story form has the greatest appeal. The ones that go, "Johnny Jones stepped into a saloon one night ("HOW DRY I AM") and finding three other good fellows musically inclined ("SWEET ADELINE" on the vox humana)" and so forth ad nauseum, are more successful than the demonstrations that run, "This \$250,000 instrument is a complete orchestra in itself. List' to this violin—and here's the clarinet—howzis for a pig grunt—hark to these lusty bagpipes—" and so on and so on.

Nevertheless there is hope. I think the two most successful selections I can recall were straight numbers without slides, neither of them of particularly high calibre musically, but at any event above the type that feeds the audience a bedtime story to keep its simple mind occupied. "THREE O'CLOCK IN THE MORNING" and the "PARADE OF THE WOODEN SOLDIERS" were encored practically every performance. Of course they were both at the height of their popularity when played, and brief enough not to try the listener's patience; nevertheless they allow me glimmerings of hope. And I must also confess that numbers such as Friedmann's SLAVONIC RHAPSODY, the Selections from Carmen, Rachmaninoff's C-sharp minor PRELUDE, the ubiquitous overtures to Orpheus, William Tell, Poet and Peasant and the rest of that hoary old group we all know backward and in our sleep, all go over very well.

I suppose it is unfair to be too hard on the audience. It is only natural that, inasmuch as they are obliged to listen to the organ most of the evening anyway, they wish something unique enough to stimulate their jaded senses when forced to hear it as a solo. And equally naturally the easiest way to supply this stimulus is to let the eye supplement the ear by means of slides. For the trouble with the legitimate organ solo is that there is nothing for the lay audience to focus its attention on. No group of men working under a baton, not even a pianist swaying back and forth, just one man practically motionless under his desk light with the sound apparently coming from nowhere. It sounds impressive, but in practise it is not enough.

After all, people go to the theater for amusement and entertainment, not edification, and it is up to us to help supply it in the most effective ways. I do not mean that we should not administer sugar-coated pills when we can, but we must make sure that they are palatable. I have derived some satisfaction from modelling selections on Dix's MUSICAL CRITIC'S DREAM or Lake's EVOLUTION OF DIXIE. If you take a tune like "ANNIE ROONEY" and play it after the manner of Chopin, Wagner, Debussy and others it may be a cheap musical trick, but nevertheless you are calling your auditor's attention to great composers and the essential differences of their styles. Of course you had best include Sousa, Berlin, the Music Box, the Bagpipes and so on, but that is where the sugar coating comes in.

Similarly it is possible to review to an audience fragments of gems of some semi-popular composer such as Victor Herbert or Rudolph Friml, and with short readable titles indicate their musical development. Pursue the same process with purely popular composers—Jerome Kern, Irving Berlin, George M. Cohan—and you have clarified and made coherent something out of the jumble of modern popular music. "Frimlana" and "Kern-els from a Musical Nut" are titles of selections with slides I have used that typify this idea. Even the more hackneyed potpourris of Folk Songs of the Nations, Medley of Southern Airs, Songs of Italy, and the like achieve something in indicating sectional differences in the development of musical style. Of course it is absurd to say that the theater organist can claim he has a mission in life to educate the masses; but at the same time give him credit if he can successfully amuse his audience and at the same time give them something of musical worth.

I doubt if the "Original Organ Novelty" is a thing of any permanent value. It seems to me rather an indication of the changing values and the phase of transition that theater organ playing is undergoing. Just as the unit organ and its wealth of traps is still a novelty, so is the featured demonstration of them a novelty. In time the novelty will wear threadbare. But in the meantime the organ and the organist are being brought literally and figuratively into the limelight, and that means progress and development for both.

H. St. John Naftel

MR. H. ST. JOHN NAFTEL, organist of the Capitol Theater, Winnipeg, was born in Liverpool, England, April 19th, 1882. He entered Liverpool Institute for general schooling and graduated from that institution in lieu of college — for that matter the Liverpool Institute is in many respects a college in itself.

His music studies were conducted with Frederick J. Swift and B. Landberg Lee in organ playing and theory, studying piano with J. C. Walker and others. His first position was with Christ Church, Liscard, Cheshire, England, which he held for five years, going to St. Marks Parish Church, New Ferry, for another five year period.

In 1909 Mr. Naftel came to America and settled in Winnipeg, Canada, as organist of Young Methodist Church, progressing a year later to Holy Trinity where he remained nine years. In 1920 he went to Hagerstown, Md., to become organist of St. Johns Church, but returned to Winnipeg a year later to become first organist of the Capitol Theater, in which position he began his duties in May, 1921. A few months ago he switched hours with his associate, Mr. George Swaine, so as to be able to become organist of the First Church of Christ Scientist.

In addition to playing the organ Mr. Naftel has interested himself in choral work. He has given renditions of the Gilbert and Sullivan operas and Dr. H. J. Stewart's "KING HAL", with orchestral accompaniment. For ten years he partly deserted music to act as assistant purchasing agent for the Winnipeg Electric Railway

Co. He has done no composing, has played about half a hundred recitals, and has contributed discussions on various subjects to the press.

Mr. Naftel was married in 1903 to Miss



H. ST. J. NAFTEL
Of the Capitol, Winnipeg

Edith Marie Schiff; his father was professor of French and other languages at Oxford and Cambridge Universities. He at present presided over the largest theater organ in Winnipeg — the specifications of which will be given in these pages in the near future.

Critiques

FROM THE SOUTH-WEST

HUGH McAMIS

EVERY Sunday afternoon the leading theaters give what they call a "Sunday Concert" at four o'clock. The program began with the MARCH from Aida for organ alone. The instrument is said to have cost about \$20,000. — but I doubt it. At the end the full organ sounded like two stops — Xylophone on the manuals, and Pedal Trombone. There was not much enthusiasm over this bit of work although the

house was full; few people clapped. The playing itself was very acceptable.

The "overture" was the SONG OF THE VOLGA BOATMEN — an arrangement for orchestra. (During the week the orchestra is in the pit, but for this concert they are placed on the stage on raised tiers as a symphony orchestra.) This was a rather dead bit for an opening number; too slow, and ends softly, so it did not go over either.

Third number was selections from "HIGH JINKS" by Firm (isn't it?) This was not

bad but too old for the younger generation in the house; however it went over better than the other two, as it had melody and rhythm.

The fourth number was "DEAR OLD PAL OF MINE" — first played as a cornet solo and then by the strings. Most people liked it for they knew it and it was melodious.

Last number consisted of two popular fox trots, the second with a Xylophone obligato — much applause, and it was over.

The reason I give the program in full is to show how cheap it was; and when the only classical number was a dead slow bit, instead of drawing the common herd that know nothing about music, it disinterested them all the more. The number is exquisite as a 'cello or violin solo with other loud and fast numbers. Perhaps it all comes back to how to make a program. It is an art!

I might add the director has lead two City Symphony Orchestras and knows better music — also plays the 'cello very well — in fact is a soloist.

IDEAS GOING TO WASTE

IT is not the easiest task in the world to criticize a friend or a host. And it is all the more difficult to do so when you realize that the person criticized had some extenuating circumstances that might have nullified the criticism. However, when as one of the poor public you get the cause of the criticism without the extenuating circumstance, you are, as Shakespeare said, up a tree. I want to ramble along about ideas going to waste, good ideas, bad ideas, your ideas, my ideas. If you see anything you like, by all means help yourself to it; if you see anything you don't like — well, you don't have to take it.

I shall begin with an idea of Dr. Mauro-Cottone at the Capitol. The subject was a good feature picture and Dr. Mauro-Cottone was to follow the orchestra for an interlude. He began by crescendoing slightly on high strings, in chords, continued a moment after the orchestra had finished entirely, and then improvised on the melody the orchestra had just been playing, using a strong melody registration on rich tones — for which his organ is noted. The effect was eminently satisfying. It takes real intent to do things like this and do them well; and it takes self confidence and assurance. How often is this idea exemplified in average theater work when the organ follows the orchestra?

Music Week in New York theaters was as successful as the small boy considers an attack of the mumps. Music Week was sweetly ignored by the theaters, while the small boy hardly ignores the mumps. Isn't Music Week rather a bit of wasted sentiment on the part of New York musicians? Who cares a rap, in a city where there is already more music than is good for the populace?

The Rivoli again introduced Thomas Wilfred's Clavilux — color moulder. This time there was texture added to the masses of entrancingly beautiful colors; a texture such as we find in certain sea shells — lines running through the mass in beautiful symmetry. The Clavilux is delightful to the eye, but I begin to long for some beautiful, rich music to go with it.

Pola Negri in her first American-made picture, "Bella Donna," attempts to sell herself to and rest her fame in the hands of the cheapest element in America, not the best. It is unfortunate that those who control film production have no truer conception of values that last and those that fade. Against these same conditions the organist must plod, day after day, year after year. There are three roads open: One, quit the job and starve in church, or go into business; Two, go stale, give up hope, just draw your pay, and get fired in five years; Three buck up like an American and stick it out at your very utmost if it half kills you. I know players who are travelling each of the roads.

Mr. Joseph Stahlberg, the closest follower of a picture that I have ever seen wield a baton, has left the Rivoli. It is a great loss to the Rivoli and to central Broadway. He maintained a good spirit in his orchestra in the face of great odds, having to rely entirely upon his own personality to keep his men up to the mark. Formerly he was fortunate in having as his associate and assistant Mr. Joseph Littau; when Mr. Littau was advanced to the post of conductor in the Rialto it was his great gain, and music lovers' gain as well, but it was the Rivoli's loss and Mr. Stahlberg's loss.

Mr. C. Sharpe Minor attained another success with his comedy on Hats. The drawings flashed on the screen showed all kinds of hats, from those worn in Spain to those worn in our own Wild West, and for each hat Mr. Minor had appropriate music from the country or territory represented. It was an interesting compilation — showing

what can be done with a little hard work.

The Phonofilm has been introduced to Broadway via the Rivoli. It is the invention of Dr. Lee de Forest by which he transmutes sound vibrations into light vibrations, photographically records them on the motion picture film, and then re-translates them into sound again in the showing of the film. It sounds like a phonograph. For certain purposes, and even for certain portions of a feature film now and then, the device could be of practical use; but anything that sounds like reproduced music instead of like the original is inferior and not to be accepted. When somebody can invent a phonograph that does not sound like an imitation the rest of the world will be ready to accept and use it.

For his showing of "Souls for Sale," a magnificent and stirring picture with a wretched title, Mr. S. L. Rothafel of the Capitol appeared as a composer. He wrote the theme that was used as a prologue to the picture.

A substitute organist appeared at a relief performance in one of the big houses when the reviewer sat within ten feet of the console. The console was such that it showed the registration plainly. The substitute played continuously on one registration; never touched a stop-knob for the whole period of over an hour, and relied entirely upon the register crescendo for every bit of variety he desired in registration. If a man is as lazy as that, and manifests such confident contempt for the comfort and enjoyment of his audience, he ought to be literally kicked out of the theater.

Ideas on registration go to waste every minute of the working day in theaters, largely because it is too difficult for the player to continuously use intelligence and will power in playing the organ; were I in their shoes I undoubtedly would drift into the same bad habits — unless some uncharitable critic were mean enough to constantly remind me of my failing.

The Rivoli celebrated the centenary of the first performance of "HOME SWEET HOME" by pictures and music, confining all its attention to the American author of the words. How about the music? What makes a successful song? I venture the guess that more good tunes are hitched to miserable words, and achieve success in spite of it, than do poor tunes hitched to divinely inspired words. What do you think about it?

"Enemies of Women," another stirring picture of better than the average workmanship, tied up with a sordid title, gave the Rivoli staff a chance to do some real work in photoplay accompanying. The picture introduces war scenes. The easiest thing in the world would be to jump headlong into a forte or fortissimo war song. Not so in the Rivoli. If the maximum of emotional effect is to be worked off on the ready audience, the war-song theme must be introduced pianissimo on brass, or perhaps on the Vox Humana without tremulant — if your organ builder has been so kind as to trust you to know when the Vox can be artistically used without that terrible contraption. For a close-up of soldiers we have two methods to choose from: either a fortissimo or an extreme pianissimo, and of the two the latter is by far the more effective; it reaches down into an audience and grips the heart, while the stirring fortissimo merely shouts hurrah and raises enthusiasm, or tries to. Usually it is most effective to introduce such a pianissimo theme against the music being used at the moment — if the player can do so; to stop that music and bring in the theme alone is merely to acknowledge your inability to do otherwise — unless the stop is made for some legitimate dramatic value. Here is an idea that is wasted to the limit. Both the Rivoli and the Capitol have recently used it to perfection. The Capitol's showing of "The Famous Mrs. Fair," a great picture, was marvelously beautiful and the score introduced the war songs as effectively as it is humanly possible to do so. For the most part they were introduced pianissimo — no matter what happened to them after they were thus introduced — and at brisk tempo, just as they would normally be played. There is an emotional element in this treatment which depends upon the pianissimo and the sudden intrusion upon the scene.

The Capitol also gets the credit of showing the Johnson pictures on "Trailing African Wild Animals" — the finest thing of the sort yet shown and worth paying top prices to see, largely because there is no attempt to trifle in the usual silly way with the public's credulity in accepting the gibberish about tremendous dangers. Mr. Johnson, in his remarks before and during the showing of the films — which were shown without music — stressed the fact that with but one or two exceptions they

were safer in their African scenes than they or we are on Broadway. Mr. Rothafel is to be complimented on his showman's insight which induced the showing of the film without music. Silence can easily be over-done, so that this idea may well go to waste some of the time; yet I often wonder if certain scenes lasting into the half-minutes or even minutes might not be more dramatic in their effect on the gullible public if the organ were silenced. Try it on the animal some time. And then give the reviewer Hail Columbia if it doesn't work; pat him on the back with a letter if it does.

Mr. Riesenfeld put over an unexpected one with his "Classical Jazz." One of the players, saxophonist, clarinetist, or somebody whose identity I have forgotten, was playing a sweet little solo tune accompanied by the rest of the orchestra, and he was required to stand while playing, the spot light being thrown on his musicianly form. When he finished, the spot light went out and he sat down; but then the composer began playing with the theme the soloist

had just finished, treating it contrapuntally and chasing snatches of it hither and thither among the various instruments and groups of instruments; as each player or group of players got the melody or snatch to play they bobbed up double quick, played their snatch, the spot-light picked them up with a shot and went out as they finished the snatch and sat down: and the whole thing going like lightning, with players bobbing up all around, and spot-lights shooting out like fire-flies, brought down the house with a roar. How undignified for an organist. Yet the theater is to entertain and Mr. Riesenfeld certainly put over a good one that was enjoyed thoroughly by both audience and musicians. If the entire staff of a theater were to be on the alert to catch, invent, or steal clever or odd bits of ideas that are going to waste all about them, the motion picture theater would not be damaged so badly by the cheap money-made and money-mad tawdry stuff that is manufactured by the mile in Hollywood and other delightful places.



Orchestral Organ Parts

GEORGE H. SANDERS

THE IDEAS about orchestral combinations have been changing so frequently within the last seven or eight years it has been difficult for music publishers to keep up with the requirements. The accepted standards for full and small orchestras must be adhered to even when new instruments are introduced and therefore, in order to cater to every conceivable form of orchestra, the arrangers were compelled to use the system we call cueing.

Once upon a time a violin and piano was considered quite adequate for picture purposes by some managers while others thought the addition of a cornet and drums gave

them the right to describe it as a "full orchestra" (they had not found out how much better the term "Symphony Orchestra" sounded at that time). The cello was then only treated as an ad lib instrument, a part for which was only included in an orchestration "by request." Then it was discovered that an organ could make a "full" orchestra really sound full, which brings us down to the subject of this article.

It would be safe to estimate that about 85% of the moving picture theaters in this country have both organs and orchestras and that in 70% of them the organ is treated not only as a solo instrument but as a regular constituent of the orchestra. The organist is expected to fill in all the missing instruments and furnish most of the dramatic effects — and yet in view of all these facts he is rarely given a decent part to work from. Leaders usually expect him

to "fake" a good bass and improvise a sweet flute variation from a second violin part and are peeved when the result does not quite coincide with their own advanced ideas of harmony and instrumentation. The publishers do not seem to know that the harmonium has grown into an organ and make the subject optional on the part of the arranger who in turn does not appear to give the matter any serious thought. And yet the same arranger would not think his score complete without flute and 2nd cornet parts, although these instruments are not as common as organs.

It might be argued that the organ is not really an orchestral instrument; but the same could be said of the piano, although a part for the latter is always provided. It is known that the ideal orchestra is the one which can dispense with both the piano and the organ except for special effects. But this is not a case of ideals but one of facing facts. Moving picture theaters are primarily commercial concerns and where the organist is expected to provide missing parts he should be given the means with which to do so. While the publishers cannot be expected to patch up their old publications (picture work calls for music of all descriptions old and new) surely the demands of so many picture theater orchestras together with the many other forms of ensemble using organs would warrant their providing a decent organ part in future editions. There would be very little extra cost in production — almost insignificant.

The writer, besides being an orchestra leader and organist of a few years experience is also an arranger for several music houses and happens to know that some of them are giving their attention to this. In one particular case, — that of T. B. Harms — the arranging staff has been instructed to fill in rest measures with cues and always indicate the fundamental bass. It might be added that this house — although usually associated with musical comedies — is forming a new catalog of concert pieces suitable for picture and hotel work.

It is not the intention of the writer to dictate when suggesting that the organ part of the future, should, in the main, be similar to the usual piano-conductor part — a two or three line condensed score — with the full harmony, counter melodies, and instrumentation clearly indicated. Where the piano part would have the staccato form of

accompaniment in enlarged print the organ would have the sustained and wind passages.

It might be contended that the leader could purchase an extra piano part; but even if this were done, while it would solve many difficulties it would not be conducive to the best results. There would be overlapping of passages instead of proper distribution.

As the publishers are anxious to please, a little individual and united effort on the part of the members of S.T.O. will no doubt bring about the desired results. It has not been thoroughly explained to them.

Harold Ramsbottom

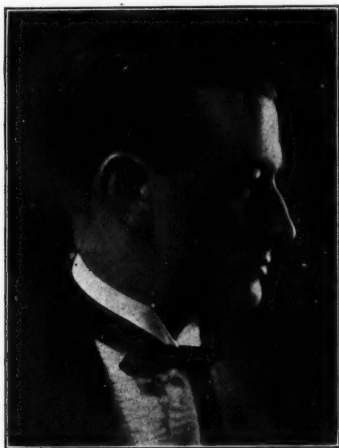
R. C. WILLIAMSON

THESE are the days when the art of motion picture accompaniment is making rapid strides to a higher state of perfection. We are constantly reading glowing accounts of what organists are accomplishing in Broadway houses and theaters of like prestige and magnitude in other large cities throughout the country. Although it is true that many of our premier organists are to be found in Metropolitan houses, yet it behooves the critic to take notice of what is taking place in the theater organist's field just outside the big centers. He is quite likely to find in the small towns stars of no less magnitude.

The town of Flushing, Long Island, has many things of which it may justly be proud. Among them are the splendid music programs of the Flushing Theater under the direction of Mr. Harold Ramsbottom, organist.

Mr. Ramsbottom was born in Norwich, England, in 1900. At an early age he began the study of piano with local teachers. In 1911 the family moved to Canada and settled in Calgary. Here it was he pursued his piano studies and also acquired his first knowledge of the organ under competent teachers. Even as a boy Mr. Ramsbottom showed a marked enthusiasm for hard work and study, and being naturally talented, at the age of thirteen he was appointed organist of the Hillhurst Presbyterian Church, Calgary. In 1916 he accepted the position of organist at the Knox Church where he was fortunate in having at his command a four-manual Casavant organ of seventy-four

stops. During the same year he became a member of the faculty at Mount Royal College of Music and retained that post until 1921. In 1919 he was honored by McGill University with the degree of Licentiate. While at Mt. Royal Mr. Ramsbottom's enthusiasm for motion picture playing was steadily growing. He had al-



HAROLD RAMSBOTTOM

ready won recognition by his recital work in Western Canada and in 1920 he accepted the organ post at the Allen Theater, Calgary, where he remained but a few months until he was appointed to Calgary's premier theater, the Capitol. In October 1922 Mr. Ramsbottom came to New York City to study organ with Mr. Lynnwood Farnam and in November of the same year he was engaged by the Flushing Theater.

Mr. Ramsbottom brings to his new position the enthusiasm of youth backed by a splendid equipment due to his prolific music labors in Canada. He is thoroughly at home in the classics and all standard and orchestral music. His repertoire also includes the best in organ literature and it is not unusual, whenever consistent with the screen action, for him to play choice bits of Widor and Guilmant. He is equally at home in lighter music and an exceptionally

fine performer in the art of jazz. His mind is a treasure house of musical wealth and altho he extemporises freely he believes that improvisation should be used sparingly. However, when Mr. Ramsbottom does improvise his music always carries a definite message.

His registration is almost uncanny and his early training as an orchestra conductor has given him a thorough knowledge of tone coloring and so his organ playing is characterized by a refreshing and logical registration. Mr. Ramsbottom considers the organ as a unique instrument in a class by itself and he does not seek to imitate the orchestra or any other instrument. His technic is smooth and flawless even at the end of the evening performance when many organists are striking wrong notes and thinking of home and bed. He has an abundant supply of humor and when the picture demands his music sparkles and scintillates.

The salient characteristics of Mr. Ramsbottom's playing are dignity and virility. If it is necessary to produce comic effects he does so in his own inimitable fashion but he does not indulge in the slapstick variety of interpretation. It might be well to say here in a sort of aside, rumor has it that the upper portion of Mr. Ramsbottom's pedal board is badly worn. He frequently relegates the solo voice to the pedals, leaving his hands free to weave fantastic counterpoint. Like that talented artist Mr. J. Van Cleft Cooper, he possesses a very facile left hand which does strange and wonderful things.

Mr. Ramsbottom is a tireless worker and although he plays until a late hour every night, he breakfasts at eight o'clock, takes a brisk walk, and nine o'clock finds him at the console of the new three-manual Skinner organ in St. George's Church, Flushing. Small wonder, then, that endowed with such an intense interest in his work he is able to give so much to the patrons of Flushing Theater. Mr. Ramsbottom is modest in spite of his many successes as a young man. He believes there is one way only to attain success as a theater organist and that is by hard work. More power to him.

NOTES AND REVIEWS

Organ Builders Association

THE Fifth Annual Meeting of the Organ Builders Association of America was held in Chicago June 5th and 6th with representatives present from eighteen firms, and Mr. M. P. Moller, president, in the chair. Among the addresses heard was one by Mr. Richard W. Lawrence, president of the Music Industries Chamber of Commerce, who covered the work of the Chamber in a general way, pointing out that Music Week celebrations were held this year in about one hundred cities. It was also pointed out that organs would probably be taxed to help pay the soldier bonus if such should be passed by Congress.

Mr. David Marr reported for the console-standardization committee in conference with the National Association of Organists' similar committee, saying that meetings had been held but no definite results attained. Mr. Moller suggested that the builders confer among themselves and arrive at a set of standard measurements. After noting the great diversity of opinion among organists, Mr. Adolph Wangerin advocated a committee consisting of men of wide experience who should be capable of suggesting proper console measurements, and Mr. Marr's suggestion was that the builders should arrive at the proper measurements and submit them to the organists. Mr. Farney R. Wurlitzer suggested sufficient flexibility in attitude so as to make advance and improvement possible in the future as in the past. The result of the discussion was that the Association has appointed a committee of five to ascertain the measurements now in use and report as to standards, their report to be published in *The Diapason*, but not given official endorsement until adopted by the Association. Certainly this promises well. Organists have not been able to agree, and are not likely to arrive at agreement for many years because of certain habits of thought and conditions of practise over which they have no control.

It is eminently fitting that the builders should work out their own standards. President Moller announced the following Committee: John T. Austin, W. Meakin Jones, Charles C. Kilgen, David Marr, and Ernest M. Skinner.

The subject of the importation of organs was discussed and data is being collected through the coming months, to be used in the protection of American citizens and American capital. It would undoubtedly assist the builders if the organists would cooperate in this by supplying to the Organ Builders Association information as to organs imported into America.

The election of officers resulted, after Mr. Moller's request to be relieved of the duties of the presidency after having served three terms in that capacity, as follows:

President, Adolph Wangerin
Vice president, David Marr
Treasurer, John Spencer Camp
Secretary, S. E. Gruenstein
Board of Directors:
William S. Denoson
Alfred Hillgreen
Charles C. Kilgen
M. P. Moller
William E. Pilcher
Ernest M. Skinner
Farny R. Wurlitzer

The subject of ethics in competition was touched upon as was also the present state of prosperity in organ building, which, it was pointed out, should lead to the abolition at least temporarily of special concessions and inducements offered to purchasers.

The report of the secretary, Mr. S. E. Gruenstein, is worthy of quotation:

"The year since the New York meeting has been one of conservative adherence to the status quo. In the business of manufacturing organs it has been one of the most healthy activity. Contracts have been numerous and prices as a whole seem to have been well maintained. As a class or-

gan builders appear to be learning gradually that there is no reason why their product should be sold at a ridiculously low profit, or no profit at all, and that even the art of organ building is not polluted by honest and reasonable gains. There has been

and his remarks carry weight. We need not quote his comments on the growth of the organ and its popularity, of the increasing size of organs purchased by churches, of the need for concerted action among builders as a united group of workers in the common



ADOLPH WANGERIN
President



DAVID MARR
Vice President

plenty of work for every factory, and it has been well distributed. The latest census report, giving figures for 1921, showed nearly 1,300 pipe organs completed in that year. The total value of the product was \$7,913,602. A conservative estimate based on these figures would make the number of organs in 1922 at least 1,500, and the value of the factories' output \$12,000,000.

"The first thing to occur to anyone surveying the organ field naturally would be that an industry of this size and importance, with an ever-widening field for its product, should make united efforts to protect itself and to further its own interests, eliminating unhealthy forms of competition and substituting therefor co-operative effort to make the situation better not only for the maker, but also for the purchaser. There has been some effort in this direction, but it has not been as strong as the conditions warrant, in the opinion of your secretary."

Mr. Gruenstein, Editor of *The Diapason*, is qualified to speak of matters pertaining to the arts and trades of organ building

good of all; these things are in the main the facts upon which our own prosperity is founded.

The Association has a goodly membership divided into three classes, allowing for the cooperation of builders, custodians and makers of supplies, and tuners, repairmen, etc. The Association has spent during the year more money than it has received, which certainly is substantial proof of its purpose to contribute to the welfare of the art and trade of organ building. It is proposed to raise further funds by a tax of one dollar on every organ built by each member of the Association, final action to be taken on this plan at the next annual meeting.

If the American organ player would ask himself how he would like to find himself in the predicament of having his organs built for him by English or French organ builders, perhaps he would realize more fully what it means to be an American organist. Perhaps also he would be more on the alert in his own field of activity to be of co-operative service to his builders in the many problems upon which the assistance of the

player would mean so much to the builder. Let us hope for and work for that better cooperation.

The President's Report

M. P. MOLLER

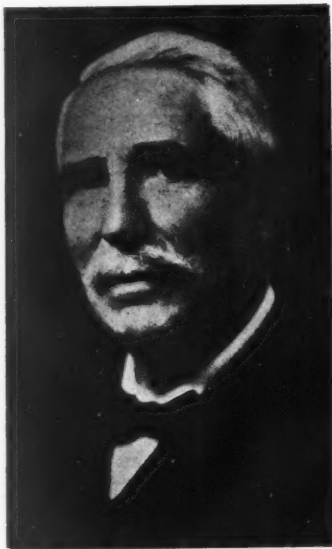
ANOTHER milestone of progress in our Organ Builders' Association has been reached, and I wish in this report to review the past year and make some recommendations for the guidance of our Association in the future. I believe that most, if not all of you, have enjoyed increased business during the last year, and that you are all aware of the wonderful progress which has been made since the beginning of our Organ Builders' Association about six years ago. Whether our Association has anything to do with this prosperity is for you to say.

I feel however that our connection with the Music Industries Chamber of Commerce has been a help to us through their wide advertising and their constantly keeping music in all its phases before the public. Our instrument is the greatest in music industry, and in many ways has been recognized as it has never been before. I also think much could be said about the Hoyt Metal Company, in their efforts to help by their advertisements of "A Pipe Organ in Every School," which has borne fruit. So in many different ways which we can't put our finger on and point out, we have been helping the buying public to secure better instruments, and I can confidentially say that the organ as built today in America is superior to anything produced in the world.

I presume that you are all fully aware that it is not just our industry that has grown and increased, but there has been prosperity, a wonderful increase in all manufacturing; and the business interests of our country are growing; it is really surprising to see the wonderful progress made in the financial world. Allow me to quote just one paragraph from Mr. Barnes, the President of the United States Chamber of Commerce:

"In New York, recently, a testimonial dinner given to the Chairman of the Board of one of the City's great banks, on the occasion of the completion of forty years of banking service, evoked his recollection of the finance position of New York banks,

only so long ago as this span of service, in the life-time of a single man. The most striking statement was that on his entrance into banking, the aggregate deposits in New York City's Clearing House banks scarcely exceeding a single quarter billion



M. P. MOLLER

Who retired from the Presidency after three years service

dollars; while today they aggregate four and one quarter billion dollars. This single comparison fixes the imagination on the vast changes brought by America's recent extraordinary development, and emphasizes the necessity of a constant revaluation of those measures by which we gauge trends and tendencies."

You can see from this wonderful financial increase, and this is what has stimulated every business interest; but I really think we are keeping in the lead with the general increase of business and prosperity. In my mind this is not just a flurry to last a few months, but it is going to be continued for a long time, and perhaps increase in momentum as we progress, provided we keep in mind that our work is a work of art and not simply an automatic machine, and that we are not making something that can be so standardized as to lose its many distinctive features in both art and science.

At a meeting of a group of manufacturers recently, a cement manufacturer made the

statement that "all manufacturers of cement had adopted a standard of quality and in their association every member had to manufacture cement that would come up to the standard in texture and strength, or he would be boycotted." Now I think that is a very good rule for manufacturers of cement and for many other manufacturers who make a standard commercial article, but it cannot be applied to our industry or to building organs. We cannot adopt a standard action, quality of tone or pipes. A famous concert or opera singer may get a large salary for service rendered, compared with another singer whom some may think just as good but who has to accept a much smaller salary; or one painter may command a larger price than another artist, on account of his more artistic taste and technic; so it is with the organ, and it behooves us to let our light shine so the public can see our good work, get their commendation and applause, also get their contracts.

I don't think that our Association or any Association should hinder us in bringing before the public the best and most artistic instruments, and whether we are really keeping abreast with the advancement and improvements in other industries, I am not sure, but I believe we are. I believe the advances in the organ business in the last five or ten years have been greater than in any other music instrument made.

In all lines of manufacture much attention has been given to the introduction of labor saving machinery, and that is an item to which we should give a certain amount of attention by introducing such machinery as will reduce labor cost. We appreciate that this is only possible in certain parts of an organ but as labor is getting to be a factor and more serious each year, it should be done wherever possible. Even the farmers are producing much more with less labor than they did a few years ago. It has to be accounted for, especially the skilled and more artistic labor which demands higher pay each year. Some years ago one of our organ builders advocated a standard wage, but this I don't consider practical as we are differently located, and working under different conditions, so I don't think we should consider a standard or common wage scale, nor would it be equitable, as some men are worth more than others, both in the quality of work they produce as well as the quantity and the more artistic work.

For example, a pipe organ erector who can erect an organ in much less time than another may not be able to get the same artistic blending of tonal colors as the other, who, although he may take more time, is worth more money. It is artistic skill that counts in building organs.

I have found by experience that the best skilled labor I can secure, I get by training young men in the organ business. All my highest paid and best men are those who have been trained from youth up in the factory. I have never been successful in getting many high class men from other factories and have never made it a practise to hire men from other factories. My practise has been to train young men and make them efficient. Of course it is only a small percentage of the young men you get that can be made into successful organ builders, perhaps one in five is about the average that we can figure on. I mention this because I consider it an important factor in the future of our business, and we must consider the educational part.

During the last year there has been a great deal said and comments made about importing organs. There are a certain number of organs imported from Canada. This has been brought to my attention and there also was a flurry about organs being imported to this country from Germany to take the place of American built organs. I don't know if any of these organs have been imported, but I do know that some organs have come from Canada, and I would like to know from someone who knows, how many are imported and what steps should be taken to remedy this. I consider this one of the things which as an Association we should consider very seriously and thoughtfully.

Then another matter is standardization and co-operation with the Organists' Association. I sent out copies of a letter which was sent to me from Mr. T. Tertius Noble, President of the National Organists' Association, to get certain measurements and other information from the various builders. A number of the organ builders answered this letter, and all the communications were forwarded to Mr. Noble. I have asked Mr. Noble to be present at this convention or to have representatives here to discuss standardization of consoles or any parts of the organ in the hope that we can get together. This is a matter that seems quite important and one we should give attention to.

The freight cost has been a considerable expense in our line of business, both for raw material as well as for finished organs. Perhaps some of our builders are contracting that the buyer pays the freight, but it has to be paid whether the buyer or builder pays it, and we have had some adjustments made in freight rates, which I am glad to report will take effect within the next thirty days if I am rightly informed.

There has also been considerable tension in certain parts regarding the coal situation but I don't believe there is much trouble in that line now. I expect there will be an ample coal supply by next winter, and I don't think we need to worry much about that.

Another matter that comes close to us, and which has been brought up at every one of our conventions is the form of contracts. The best we have been able to do is to get together on certain general details such as the buyer installing wind conductors from blowing plant, doing necessary cutting in the church and preparing the proper chambers for organ and equipment. This seems to be as far as we have gone. Personally, I do not use any standard contract which bears the mark of the Organ Builders' Association, as there has always been objectionable features to me in each proposed standardized contract form.

There is another point I wish to especially emphasize and which I consider affects the very life of our Association. I have received a number of letters from our Association members, complaining of unfair sales tactics; and several have resigned for no apparent reason, except their claim that no benefit could be derived from remaining in the Association when sales were made by decrying and "knocking" the instruments and methods of competing builders. It is unfortunately true that salesmen sometimes use such methods and we are perhaps all guilty to a slight extent, either personally or by our representatives, and I do not think any member would have greater reason for complaint than we.

I do not, nor have at any time, endorsed such methods; I consider them unethical and in fact harmful. The slogan "Every knock a boost for the other fellow," contains a truth recognized by every real salesman.

Surely our Association has bigger things requiring its attention than the personal grievances of its individual members and a

little study will convince these members that such evils can be corrected only by education, and not by legislation, particularly when the threat of, or the actual resignation and loss of a valuable member would be the only result. As the Association grows in years and experience we will, through our personal touch with our members, correct this automatically. If settling personal grievances is our only object our time is wasted.

Let us look at some of the larger and real results: When the railroads changed our freight classification from first class to double first class, which would have meant increased freight costs of more than two hundred thousand dollars per annum, a personal protest of thirteen builders before the classification committee prevented the change.

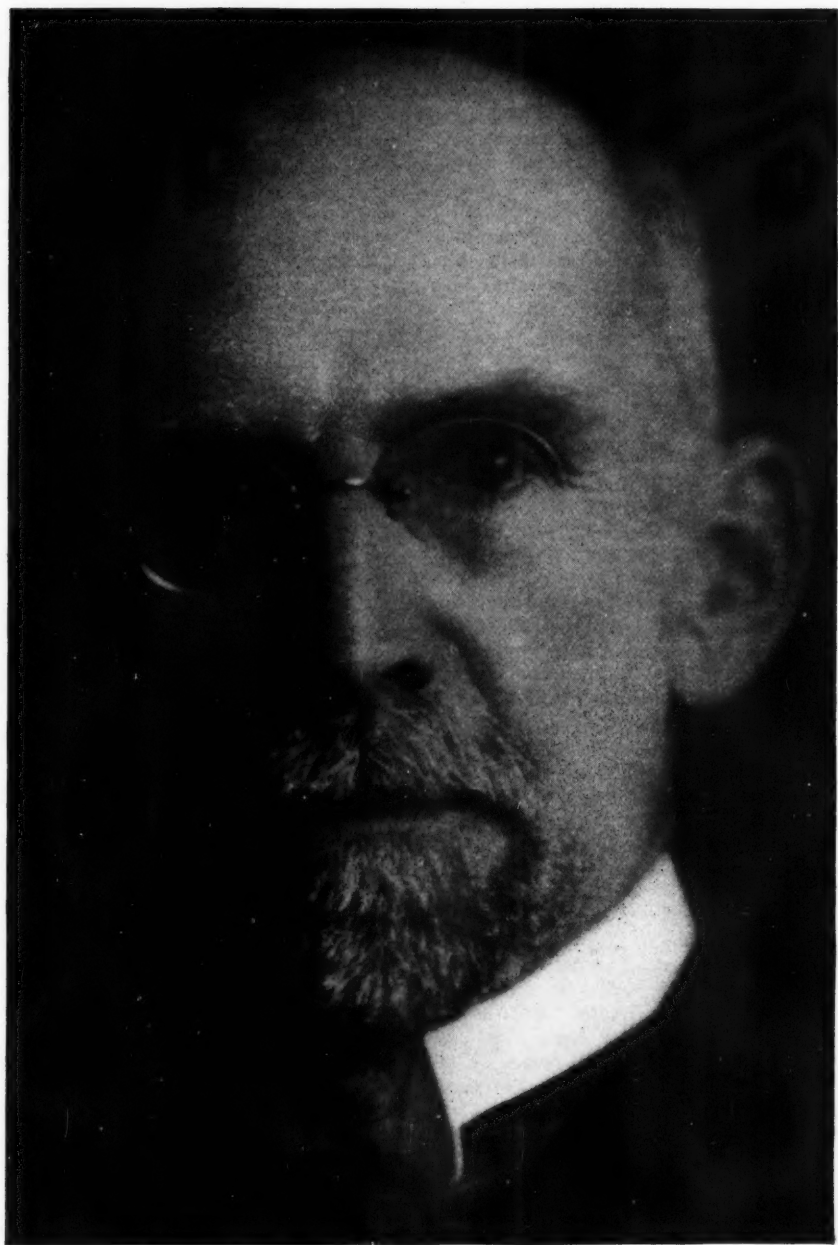
Our Association alone was responsible for organs' being free from War Tax when all other music instruments were taxed, and kept us on the list of war essentials.

The above alone would justify the time and expense of our Association for many years. Still more and even larger things loom before us in the future, which can only be accomplished by the co-operation of every organ builder, and associated industry.

Advertisements by the Association to promote the larger use of the organ in schools, auditoriums, residences, lodge rooms, etc., by which all would benefit; conferences for the purpose of adopting a basic standard of fundamental console measurements, manual and pedal key measurements, distance of manuals from pedals, location of Swell Pedals, etc., would result in benefit to all, as would a standardization of pipe scales and weights: and none of these would necessitate a sacrifice of either art or individuality by any builder.

These are some of the many things that justify our existence and to their serious consideration should be devoted our time and effort.

Our Association has progressed in many ways. We have not done all we had hoped to do but we have all prospered, all have done more business in the past year than ever before, we have gained higher ideals, American organs are now recognized as the world's best, and the organ industry has for the first time in history been recognized as a factor in both the commercial and educational life of our nation.



SUMNER SALTER

Who retires after eighteen years as Director of Music of Williams College, second Warden of the American Guild of Organists, musician and organist of high esteem

Sumner Salter Retires

MR. SUMNER SALTER, for the past eighteen years director of music at Williams College, Williamstown, Mass., is retiring from his position at the close of the present academic year as a result of the automatic operation of the rule requiring the retirement of professors at a certain age which Mr. Salter will have attained at the expiration of another year. In view of the fact of his continuous service without leave of absence since coming to Williams, the Trustees have granted such leave for the final years as a sabbatical year, so that his term of active duty closes with the present Commencement.

Mr. and Mrs. Salter were presented with a silver loving cup at a dinner and reception tendered to them by members of the Williams faculty and their wives at the Williams Inn on the evening of June 14th. Over fifty persons were present. The loving cup was presented by Dr. Harry A. Garfield, president of Williams, in behalf of the college faculty. The inscription on the cup is as follows: "To Mr. and Mrs. Sumner Salter in recognition of their services to the musical life of the College and community, 1905-1923, from their friends on the faculty of Williams College."

Mr. and Mrs. Salter expect to return to active professional life in New York this coming Fall.

The following in reference to some of Mr. Salter's activities in Williamstown is from the North Adams Transcript:

"Mr. Salter came to Williams at the time of the opening of Thompson Memorial chapel in September, 1905. He organized a choir of 36 men's voices, for which he has composed and arranged a large amount of music. Whereas there were some 17 selections of anthems and no service music available for use at that time, there are now 143 selections and three sets of service music in the choir library. Of these, 33 anthems are original compositions and 25 are arrangements from other composers by

Mr. Salter. A number of anthems have been specially written for and dedicated to Mr. Salter and the choir by prominent American composers.

"Organ recitals were begun in Thompson chapel in 1905 and have continued periodically ever since, reaching a total of 239, with the one to be given on the evening of Baccalaureate Sunday, the 24th. The four manual organ in Chapin hall was built by the Skinner Organ company of Boston in 1912 from specifications drawn by Mr. Salter and is famous among the leading organists of the country for its exquisite quality and the fact that it contains the first French horn stop of Skinner's make, produced at Mr. Salter's request, since become a standard item in the construction of all Skinner organs.

"In 1914 the Williams Ode, "Carmen Guilielmense," the joint production of Prof. Henry D. Wild and Mr. Salter, was written at the request of President Harry A. Garfield for use at the commencement exercises and has since become a traditional feature."

The Mendelssohn choir of mixed voices was organized to celebrate the centenary of Mendelssohn in February, 1909, and continued until 1913, giving nine concerts, singing, with the assistance of orchestra and soloists, Mendelssohn's "Hear My Prayer," the 42nd Psalm, and Selections from "Elijah"; Coleridge Taylor's "Hiawatha's Wedding Feast" and "Death of Minnehaha"; Handel's "The Messiah"; Haydn's "The Creation"; Gounod's St. Cecilia Mass; Rossini's "Stabat Mater"; Goring-Thomas' "The Swan and the Skylark"; and other smaller works, viz. Rubinstein's "The Water Nymph", Mendelssohn's "Loreley" and "When Israel Out of Egypt Came", and Raff's "Morning Song", also a number of part-songs.

The inter-class singing contest was instituted in May, 1908, and is now a part of the Memorial Day program that follows the Amherst-Williams baseball game.

News Record and Notes

PERSONAL NOTES

GEORGE W. ANDREWS of Oberlin has gone to Honolulu for a six-months vacation, the first leave from school duties in 24 years. Dr. Andrews has in press with J. Fisher & Bro. a composition for organ, violin, 'cello, and harp which will shortly be issued.

WILLIAM ROBINSON BOONE of Portland, Ore., crossed the continent to New York early in August.

WM. W. CARRUTH, of Oakland, Calif., was united in marriage to Miss Connell Keefer June 28th; both Mr. and Mrs. Carruth are members of the faculty of Mills College, and both passed the F.A.G.O. Examinations this year. This is all very good and as it should be, but we hope in the future that subscribers will not wed subscribers; it always produces a loss of one for T.A.O.

H. F. CHARLES formerly with the Robert-Morton Co. is now with the Wurlitzer Co. in their Pacific Coast office.

CHARLES RAYMOND CRONHAM, whose recital programs have been highly commended in these pages, has resigned from Dartmouth College and accepted the appointment as concert organist with the Lake Placid Club, Lake Placid, N. Y.

ABEL MARIE DECAUX, one of France's most celebrated teachers of the organ, has been engaged by the Eastman School of Music as a member of its faculty. M. Decaux will be in Rochester in time for the opening of the school on September 17th. He is organist of Basilique du Sacre-Coeur in Paris and professor of organ in the Schola Cantorum of Paris. He is a pupil of Guilmand and was a protege of the great French organ master. Decaux studied composition under Dubois and Massenet at the Paris Conservatory; both his positions came to him by award of a jury composed of distinguished French musicians, first that of organist, later that of professor of organ in an institution which ranks as one of the foremost of French music institutions. While M. Decaux is a concert organist of distinction, his major fame has been made as a teacher, and it is widely said in France that what Bonnet and Dupre do for French organ supremacy as public players, Decaux does as a teacher. M. Decaux was the choice of both Mr. Gleason and Mr. Bonnet, of the Eastman faculty, and Mr. Gleason says: "I have personal acquaintance with a number of organists who have studied with M. Decaux and I know none of them who does not say without reservation that he is the most inspiring and helpful teacher with whom they have had student experience."

ROLAND DIGGLE, besides being the father of the first Pacific Coast Convention, which really is an insignificant affair in comparison with this second fatherhood, is the father of a charming young miss of whom her father wrote, just prior to the Convention, "Dorothy May is doing fine, is getting real hair on her head, and threatens to make a speech at the Convention."

MARCEL DUPRE, who astonished the American music world last season by his improvisations, is due to arrive in America for a second tour on Sept. 26th via the Olympic. His first recital will be on the municipal organ of Springfield, Mass. Following

this he goes to Montreal to play the entire organ works of Bach for the first time in America in a series of 10 recitals extending from October 1st to 22nd. The recitals will take place on alternate days before an audience of subscribers, the general public being admitted by individual ticket to various recitals. It is said that the city of Toronto is also negotiating for a repetition of the Bach recitals in that city on the days between the Montreal dates. Following the Bach recitals Dupre starts on his international tour going to the Coast for the months of November and December and spending the months of January, February and March in the Middle West and East. The Dupre Management reports that to date nearly 80% of Dupre's available time for next season is booked and it appears that his second tour will even surpass the record breaking number of concerts he gave during last season.

HUGO GOODWIN has been appointed municipal organist of St. Paul, Minn. Those who know Mr. Goodwin's programs and his energy, are congratulating the city of St. Paul on its choice.

FORREST GREGORY has gone to the Pacific Coast, temporarily abandoning his post as theater organist in Rochester, N. Y.

JOHN GRIDLEY of Norfolk, Va., was united in marriage June 2nd to Jennie M. Storminger — the second of three weddings to be recorded in the columns of this issue.

RAY HASTINGS, of Temple Baptist, Los Angeles, has been signed up for five more years with the Church; Temple Baptist recently celebrated its 20th anniversary.

A. G. HILL, the wellknown organ builder of England, died June 16th at the age of 65. Dr. Hill received his degree from the University of Lille as "Docteur es Lettres"; he was managing director of William Hill & Son, established in 1745 and amalgamated with Norman & Beard in 1916. His great work in two volumes on Organ Cases rank with the Audsley volumes on Organ Building as the greatest literature of the instrument in any language. He was president of the Federation of Master Organ Builders from the date of its founding in 1914 to the time of his death.

E. KIOKA, a student at Yale, expects to be the first citizen of Japan to come to America for special training in the duties of the church organist with the sole purpose of returning to his native land to practice the art and become an organicist missionary among the Christian churches of Japan. Mr. Kioka spends his time at Yale and at the Japanese Institute, New York.

SIGSMUND KRUMGOLD, whose theater work is always a delight to his audience, is playing at the famous Rialto, New York, for the summer.

GEORGE H. LATSCHE has been appointed chief organist of the Capitol Theater, Atlantic City, N. J.

BAUMAN LOWE, of St. Bartholomews, Brooklyn, is spending the summer tormenting fish and other helpless amphibia in the heretofore peaceful and safe brooks and inland waters of New Jersey where he is spending the rich man's summer in fishing and other varieties of doing nothing. But he "can work twice as hard afterwards" — so he says; so we believe who know him.

HAMILTON C. MACDOUGALL wrote his recently published organ work, *Salutation*, on the initials A.G.C., transposed to D-flat, in token of an American's appreciation of Mr. Arthur George Colborn's recital programs in England which have been virtually the only British programs to make use of American organ literature. Mr. Colborn is the greatest exponent of American organ works in England today.

JOSEPH MARTUCCI, a pupil of Mr. Pietro A. Yon, has caught the Yon spirit of activity and chartered Hopewell Hall, New York, for a recital by his piano pupils; Mr. Martucci played a group of organ numbers for the finale of the program.

CHARLES MASON is substituting for the summer in Garden City Cathedral, L. I.

JOSEPH J. McGRATH of St. John the Evangelist, Syracuse, N. Y., won the prize for the best sonata for piano and violin in the National Federation of Music Clubs competition.

ROY L. MEDCALFE, special correspondent of T.A.O., has moved to Ontario, Calif., to seek relief from the strenuous life of a Los Angeles Theater Organist.

WILHELM MIDDELSCHULTE has been awarded the degree of Doctor of Laws by Notre Dame University, whose president styled Mr. Middelschulte as "a brilliant artist who has loyally upheld the noblest ideals of classical music."

C. SHARPE MINOR who has been playing a guest engagement with the Rialto, New York, has gone West.

EARL VICTOR MOORE has been elevated to the post of director of the School of Music of the University of Michigan, Ann Arbor.

CARL F. MUELLER, organist of Grand Avenue Congregational Church and Scottish Rite Cathedral, Milwaukee, has had an average attendance of between 900 and 1000 for his recitals during the past season. He at present is on a two-months vacation.

GEORGE B. NEVIN has arranged his men's-voice chorus, "Ring Out Wild Bells" for mixed chorus, at the suggestion of musicians who heard it sung in the original form and wanted to use it for mixed chorus.

HOWARD ROBINETT O'DANIEL of Philadelphia and elsewhere is still partly on the invalid's list. Mr. O'Daniel suffered a nervous break-down a year ago and with the help of a loyal wife who is also a good organist capable of substituting for her distinguished and jovial husband, he is slowly regaining his old time vigor. We must unfortunately accent the "slowly" much more than we should wish.

HUGO RIESENFELD was greeted in royal fashion by a tug-boat party composed of friends and the musicians of his three orchestras in New York upon his recent return from a vacation in Europe with his family. The audience at the Rialto gave him an ovation when he unexpectedly reappeared without announcement at the conductor's desk.

JAMES E. SCHEIRER is the father of a brilliant young infant who takes after his dad for handsome appearance. Mr. Scheirer says so himself. Mr. Scheirer has been developing his memory recently and makes it a practise to memorize all his Sunday service numbers. His repertoire already includes half of the Bach catalogue and innumerable other works.

FREDERICK STAILBERG has transferred his baton from the Rivoli to the Park Theater, New

York, and the Park gains one of the closest followers of the screen any orchestra could wish for.

WALTER PECK STANLEY is in New York for the summer, substituting for Mr. C. Whitney Coombs in St. Lukes.

WARD STEPHENS is helping the cause of the struggling lawyer by instituting the second suit for damages; this time it is against the wellknown agent, Mr. Albert B. Pattou, for damaging remarks Mr. Pattou is said to have made; Mr. Stephens has a suit for \$100,000. damages against the First Church of Christ Scientist, in connection with his dismissal a year ago.

A. B. STUBER, D.D., of St. Peters, Canton, Ohio, left July 7th for a visit to Rome, to return the middle of September.

WHITNEY TEW is giving summer courses in voice training in his summer home at Sunset Bay on Lake Erie.

LATHAM TRUE, Associate Editor of T.A.O., was given a surprise on shipboard on his return from Honolulu, when the "steward tagged after" him "with a huge birthday cake, candles and all." This upset the Dr.'s sense of dignity and propriety.— till he discovered it was a part of the ship's routine to thus honor its guests who celebrated their birthdays on board; after that it was all right.

HERBERT WALTON of Glasgow Cathedral contemplates a visit to America this season. A brief sketch of Mr. Walton and the Cathedral appeared in our March 1920 issue.

EDWARD WHELAN of St. Basil's Church, Los Angeles, departed June 23rd with his sister for a three-months tour through Canada.

HOMER P. WHITFORD has been appointed to Dartmouth College to begin his duties there in September. But this is only moderately good fortune. The real news is that Mr. Whitford and Miss Ruth Fischer were united in marriage June 24th — the third wedding to be recorded among organists in this column.

D. KENNETH WIDENOR, who made himself famous and popular in New York some years ago, transferring his activities thence to Montreal, and later to Chicago, has heard the call of the wild and is going back to Omaha, to the Rialto Theater. Mr. Widenor is an Omahaian, or whatever a good Omaha citizen should be called.

CARL PAIGE WOOD finished another term as President of the Washington State M.T.A. when the Association recently held its annual convention in Bellingham June 26th to 28th.

AMONG RECITALISTS

FRANK STEWART ADAMS: May 20, Longwood, Del., Du Pont residence.

JOHN FORBES ALLAN: summer recitals on the new memorial organ in Orillia, Ontario.

A. O. T. ASTENIUS: Long Beach, Cal., First Church of Christ Scientist.

GEORGE ALBERT BOUCHARD: Buffalo, N. Y., Hotel Statler, broadcasted.

CHARLES M. COURBOIN: May 3, Scranton, Pa.; May 4, Asbury Park, N. J.; May 7, Birmingham, N. Y.; May 8, Scranton; May 9, Dunkirk, N. Y.; May 10, Chicago; May 14, Music Week Recital, Philadelphia; May 21, Springfield, Mass.; May 22, Asbury Park, N. J.; May 23, Elizabeth, N. J.; May 29, Ft. Smith, Ark.; May 31, Muskogee, Okla.; June 5, Cincinnati, Ohio; June 19 and 20, Meadville, Pa.; during June, Northeastern Penna. Chapter,

Guild recital at Scranton, and a recital broadcaster by radio from New York City.

FRANK MERRILL CRAM: May 27, Potsdam, N. Y., Normal Auditorium.

WILLIAM RIPLEY DORR: May 24, Burlingame, Cal., residence of Mr. Wm. C. Van Antwerp; May 25, San Francisco, residence of Mr. Leonard W. Buck, opening recital on new Aeolian; May 26, Belvidere, Cal., residence of Mr. Gordon Blanding.

HUGO GOODWIN: June 21, Minnesota M.T.A., University of Minnesota.

HARRY B. HAAG: May 18, Pottsville, Pa., Trinity Episcopal, pupil of Henry F. Seibert.

A. LESLIE JACOBS: May 28, Savannah, Ga., First Baptist.

FREDERICK C. MAYER: June 10, West Point, N. Y. Cadet Chapel.

HUGH McAMIS: May 3, Wichita Falls, Convention of Federated Music Clubs; May 6, Terrell, Tex., First Methodist; May 9, Dallas, Mrs. F. Blankenship's private residence; May 14, San Antonio, McKinley Ave. Methodist, opening recital, Hillgreen Lane; May 23, San Antonio, Laurel Heights Methodist; May 27, San Antonio, Trinity Methodist; June 3, Yoakum, Tex., First Methodist; June 11, San Antonio, St. Marks Episcopal; June 25, Corinth, Miss., First Baptist.

MISS MARGUERITE A. SCHEIFELE: May 13, Reading, Pa., Evangelical Lutheran, Church of the Holy Spirit, dedicating first Skinner organ in Reading; May 17, May 20, pupil of Henry F. Seibert.

MISS MARY BELLE SCHWEND: June 12, Montgomery, Ala., St. Johns.

EDWIN STANLEY SEDER: July 19, annual American program, Northwestern University, Evanston, Ill.

HENRY F. SEIBERT: April 29, Wilmington, Del., Du Pont residence; May 29, Reading, Pa., Rajah Temple, 4-m Austin; June 19, Reading, Pa., Windsor Street Methodist, dedicating new Austin; June 22, Rockville Center, L. I.; July 19 and 21, lectures on Lutheran Liturgy, Wagner College, S. I.; March 18, April 1, 22, May 20, June 3, 10, July 1, broadcasted recitals from the Skinner's studio, New York.

RAYMOND ALLYN SMITH: May 13, Oak Park, Ill., First Baptist, Mother's Day recital.

EVERETT E. TRUETTE: June 7, Boston, Jordan Hall, pupils recital.

HOMER P. WHITFORD: June 20, Utica, N. Y., Tabernacle Baptist, pupils recital.

CARL PAIGE WOOD: June 5, Seattle, Wash., pupils recital.

PIETRO A. YON: May 17, Kansas City, Grand Ave. Temple; May 20, Milwaukee, St. John's Cathedral, dedicatory.

NEW ORGANS

FLEMINGTON, N. J.: Church of St. Magdalene de Pazzi, 2-m Estey gift of Col. and Mrs. Foran, dedicated June 10, Norman Landis, organist.

KANSAS CITY, MO.: Linwood Presbyterian, new Kilgen, June 15, dedicated by Clarence Eddy.

NORWALK, CONN.: Charles H. Harris (residence) 2-m Moller.

OAKLAND, CAL.: Fourth Church of Christ, installed 34 stop Pilcher.

PALO ALTO, CAL.: First Methodist Episcopal, Robert Morton, dedicated June 11 by Warren D. Allen.

DETROIT, Mich.: Orchestra Hall to have \$50,000

organ, gift of Mr. and Mrs. William H. Murphy, Casavant Feres, Builders.

MOLLER ORGANS

THE Eastern Offices of M. P. Moller, with L. Luberoff, and his associates in charge of the New York and Philadelphia districts, give a list of recent contracts awarded to Moller organs through the Eastern Offices, of which the following is a summary:

The Moller factory in Hagerstown, Md., is building organs for churches in Hartford, New London, and Winsted, Conn., for the Palace Theater, Norwich, and the residence of Mr. Charles H. Harris in Norwalk, Conn. Massachusetts contracts include 2 two-manual, 2 three-, and 1 four-manual. The summary by Eastern States is:

- 5 Connecticut
- 1 Delaware
- 6 Massachusetts
- 13 New Jersey
- 17 New York State
- 18 New York City
- 46 Pennsylvania

This includes 23 3-manual instruments and 2 4-manuals, 1 residence organ and 16 theater instruments. The denominations are represented chiefly as follows:

- 18 Lutheran
- 15 Methodist
- 11 Baptist
- 10 Episcopal
- 9 Presbyterian
- 8 Catholic

The famous St. Marks in the Bowerie, New York, is represented with its new instrument, and Temple Beth-El with its new 4-manual specified by Dr. Clarence Dickinson.

American Guild of Organists

UNITED STATES AND CANADA

News and Notes

THE COUNCIL met May 24th at Hotel Lucerne, New York, with the following present: Messers Sealy, Doersam, Comstock, Martin, Andrews, Baldwin, Blecker, Elmer, Hedden, and Macrum. The election of officers in six Chapters was ratified, with the Deans as follows:

- Eastern Oklahoma, John Knowles Weaver
- Illinois, S. E. Gruenstein
- Nebraska, Louise Shadduck Zabriskie
- New England, John Herman Loud
- San Diego, H. J. Stewart
- San Jose Branch, LeRoy V. Brant

Colleagues were elected as follows: Headquarters 5, Buffalo 1, Eastern N. Y. 1, Eastern Oklahoma 1, Indiana 3, New England 2, Oregon 1, Pennsylvania 1, Southern California 3.

The Annual Meeting was held May 24th with 31 present. The 30th Chapter, North Carolina, was organized. The death of Wilhelm Kaffenberger of Buffalo, a Founder, was announced. New members for the year numbered 230. The Examinations drew fewer candidates than last year, though good interest is recorded in the far Western States. The election of the nominated officers was reported, with the following chosen for Councillors: Messers Comstock, Coombs, Demarest, Williams, and Woodman. 29

Colleagues passed the Associate Examinations and came Associates by reason thereof: 7 Associates passed the Fellowship Examination and likewise became Fellows, as follows:

William W. Carruth, Oakland, Cal.
George Fowler, New York
F. E. Johnson, Bradford, Mass.
Miss Connell Keefer, Oakland, Cal.
Herman F. Siewart, Winter Park, Fla.
Parvin W. Titus, Roselle Park, N. J.
Carl Weinrich, Paterson, N. J.

Colleagues were elected as follows: Headquarters 3, Illinois 2, Missouri 1, Northeastern Pennsylvania 1, Northern California 9, Northern Ohio 2, Southern California 3, Western Pennsylvania 2.

ILLINOIS: May 27th a service was given in Mandel Hall, Chicago, played by Mr. Robert Stevens, with organ solos by Mrs. Frances Anne Cook and Mr. Allen W. Bogen.

A dinner was given to Mr. Gustave Strube of Peabody Conservatory who was in Chicago as one of the judges in the thousand-dollar prize competition of the North Shore Festival.

INDIANA: May 20th the election of officers resulted in:

Dean, Horace Whitehouse
Subdean, W. T. Shannon
Secretary, Mrs. Roy L. Burtch
Treasurer, Jesse G. Crane
Registrar, Miss Martha Margaret Palmer
Librarian, Paul Matthews
Auditors: Miss Adelaide Carman

Van Denman Thompson
Executive Committee: Mrs. W. E. Duthie, Mrs. Ida Burr Bell, and Edward Baily Birge.

Following the business session a recital was played in the Tabernacle Presbyterian Church by Mr. Paul R. Matthews who, included in his program Elgar's Pomp and Circumstance, Kinder's In Moonlight and Duke Street Fantasia, and Yon's Echo and Arpa Notturmo.

NORTHEASTERN PENNSYLVANIA: June 22nd the annual meeting and election of officers was held in the Parish House of the Hickory Street Presbyterian Church, Scranton. The following officers were elected:

Dean, Isabel Pearson Fuller
Sub-dean, Ellen M. Fulton, F.A.G.O.
Registrar, Alwyn T. Davis, A.A.G.O.
Secretary, Ernest Dawson Leach
Treasurer, Frieda C. Nordt
Auditors: Augusta Fritz, Llewellyn Jones, A.A.G.O.
Librarian, Ellen M. Fulton

Executive Committee, term expiring 1926 Charles M. Courboin, Frank J. Daniel, F.A.G.O., D. J. Murphy, F.A.G.O.

Following the meeting Charles M. Courboin gave a superb recital of Bach to the Guild Chapter members and their guests. Mr. Courboin prefaced the playing of each number with a short explanatory talk, making the recital one of unusual interest and value.

Mr. Courboin's program was as follows:

Toccata and Fugue in D minor
Aria (from the Suite for strings)
Prelude and Fugue in D major
"Christ lay in the arms of death"
Prelude and Fugue in A minor
Two-part Inventions, No. 13 and No. 8
Fantasia and Fugue in G minor
"All mankind must die"

Passacaglia

— E. M. F.

SOUTHERN OHIO: May 25th the annual dinner

and election of officers took place at the Grand Hotel, Cincinnati. All the old officers were re-elected. Sidney C. Durst, F.A.G.O. Dean; John Yoakley, A.A.G.O.; Subdean; Miss Graco Chapman, Secretary; J. Warren Ritchey, Treasurer; William A. Grubbs, Registrar; J. Alfred Schehl, A.A.G.O., Gordon Graham, and Miss Eva Peale were newly elected to the executive Committee. A program committee consisting of Prower Symons, F.A.G.O., Mrs. Lester Blair, and Miss Allie Winans, and an Entertainment Committee consisting of Gordon Graham, Mrs. L. A. Rixford.

Resolutions on the death of Miss Helen Peters, organist of the Clifton M. E. Church were resolved upon. Miss Peters was one of our most interested members and will be greatly missed by all.

The Treasurer reported the finances in a flourishing condition, with a slight balance to the good as a result of the recitals given by Kraft, Farnam and Dupre during the past season.

WESTERN PENNSYLVANIA: May 22nd the annual election was held in McCann's, Pittsburgh.

The following officers were elected: Albert Reeves Norton, A.A.G.O., Dean; Daniel R. Philippi, Subdean; Earl B. Collins, Secretary; Mrs. Janet C. Kibler, Registrar; Rinehart Mayer, Treasurer. The following were elected members of the Executive Committee: Vincent B. Wheeler, Harold D. Phillips, John A. Bell, and Mrs. James H. Green.

A recital to commemorate the centenary of the birth of Cesar Franck was held at the Carnegie Music Hall on June 6. The compositions were all by Cesar Franck. Mr. Arthur B. Jennings, A.A.G.O., played the Grand Piece Symphonique; Mr. W. K. Steiner, A.A.G.O., played three numbers: Piece Heroique; Cantabile in B; and Chorale in A minor; the Finale in B flat was given by Charles A. H. Pearson.

Mr. Arthur B. Jennings again invited the Guild to hold their second outing at Sewickley, Pa., on July 2. It will long be remembered by the fifty members and guests who attended. At four o'clock an organ recital was given at St. Stephen's Church. Mr. Daniel R. Philippi played the St. Anne's Prelude and Fugue of Bach; Mr. Jennings the Wagner-Rogers "Waldweben" (Siegfried); Prelude, Fugue and Variation, Cesar Franck; and the Baptismal Theme (The Temptation) by T. Carl Whitmer. Dr. Charles Heinroth concluded the program with the Adagio from the Toccata in C, Bach; Scherzo from Guilmant's Fifth Sonata; and the Prelude and Fugue on the letters "B-a-c-h" by Litszt.

After an inspection of other organs in Sewickley a delightful supper was served by the ladies of St. Stephen's Church. Following the supper Mr. Philippi greatly entertained with imitations of a street piano assisted by Dr. Heinroth as the monkey. The following poem was enjoyed, especially as sung by Mr. Jennings.

Sing a crew of buccaneers,
A.G.O.'s their name, sir;
They feed on Austins, Skinners, Steeres,
And gulp down Mollers with their beers,
Let's give them three good rousing cheers,
For A.G.O.'s their name, sir.

You all have heard of Charley Boyd,
P.O.P.'s his name sir;
He's a walking questionnaire.
He carries a library under his hair.

Does everything but chew and swear.
And P.O.P.'s his name, sir.

Another Charley we can boast,
Heinroth is his name, sir.
He goes about from coast to coast,
He lives on flattery and toast,
He knows a darn sight more than most,
And Heinroth is his name, sir.

Shuneman's a likely lad,
Harold is his name, sir.
Those golden locks he wears, they say
He has 'em cut to give away
To lovelorn ladies, lack-a-day.
Harold is his name, sir.

What's that tearing past? you say,
It's Otting on his way, sir.
Stepping lively night and day,
Has no time to hit the hay,
Hold your hat on, keep away!
Otting's on his way, sir.

There was a man in London town.
Phillips was his name, sir.
When London bridge was falling down
He gathered up his cap and gown,
His tenor voice, and his renown,
And here he staked his claim, sir.

My ballade should be longer still
To tell of A.G.O.'s, sir;
There's a foxy grandpa Wheeler, see,
And Papa Johnston, proud is he,
And tiny wee Dan Philippi,
And Dr. Pearson of Parree,
And Johnny Groth, that noisy he,
And Jennings of Sewick-e-ley —
You see how long this tale should be
To tell of A.G.O.'s, sir.

Before I lay my uke away,
(Sing ho for A.G.O., sirs)
Let's toast the ladies, brave and gay,
Our hostesses, this gala day.
So lay the little uke away.
Sing Go, for A.G.O., sirs.

AMERICAN ORGAN PLAYERS CLUB

THE members of the A.O.P.C. on the occasion of its 33rd anniversary, June 10th, met at the suburban home of David Edgar Crozier, Mt. Airy. The Crozier estate embraces many acres of natural history, wood and dell, flowers and fruits, and a Studio embedded in the midst. A three-manual organ and two Steinway pianos are the musical equipment. Souvenirs, pictures and bric-a-brack of interest to musicians are the delight of the visitor.

In this setting, Charles Heinroth gave a most interesting and illuminating lecture on "Oberammergau", to the members and friends of the Club. Mr. Heinroth's talk was delightfully informal and informative. His keen insight of human nature made the characters of the play, real persons.

It was a novelty well worth while.

A piano Concerto by Grieg was played on the two pianos by Miss Hamilton and her teacher, Mr. Crozier.

The re-elected officers are the same as last season, headed by Dr. Ward as President. — CONTRIB.

CANADIAN COLLEGE OF ORGANISTS

WINNIPEG: At a meeting of Winnipeg organists, under the auspices of the Men's Musical club, held May 19th in the Music and Arts building, a branch of the Canadian College of Organists was formed and officers elected as follows: Chairman, A. H. Egerton, F.R.C.O.; vice-president, J. W. Matthews; treasurer, H. Sadler; secretary, J. J. Weatherseet, who, together with the following, will form the executive: Hugh Ross, F.R.C.O., Burton Kurth, and Dr. Ralph Horner. The college has centers in Montreal, Ottawa, London and Hamilton, with headquarters at Toronto. The first regular meeting of the newly-formed branch will be held at the end of September.

HIGHLAND MUSIC STUDY CLUB

A PROGRAM devoted to "Musical Legends" was given by the Club in Highland, N. Y., under the leadership of Mr. Ernest L. Haight, with the following program arranged for this unusual subject:

Legend of Lonesome Lake, Lane (piano)
Address, Mr. Haight
"There's Music in the Air" (song)
Legend of Angel's visit to St. Cecelia (reading)
"Birth of Morn", Leoni (song)
St. Cecelia and Organ Music (reading)
"Lost Chord", Sullivan (chorus)
"Nixy's Strain", Anon
Miller and Torrent, Schubert (piano)
Moonlight Sonata, Beethoven
Wagner's Operas (reading)
Pilgrims Chorus, Wagner (solo)
Magic Fire Music, Wagner (piano)
Bridal Chorus, Wagner (solo)

The program booklet of eight pages reprinted the legend of Nixy's Strain and a poem on "There's Music in the Air."

NATIONAL ASSOCIATION OF ORGANISTS

PENNSYLVANIA STATE COUNCIL held its third Convention under the auspices of the American Organ Players Club, June 12th, in Philadelphia. The program follows: 9:00 A. M., Registration, Greek Hall, Wanamaker's; 9:15 A. M., Address of Welcome, Dr. John M'E. Ward, chairman, and President of A.O.P.C.; Greeting by Henry S. Fry, Vice-President N.A.O. and Dean of Pennsylvania A.G.O.; opening session by State President, Dr. William A. Wolf, Lancaster, Pa.; 9:30 A. M., Address, Samuel Lacair, Music Editor of the Evening Ledger; 10:15 A. M., Address, C. A. Floyd, Hall Organ Co., West Haven, Conn.; 11:00 A. M., Recital, Grand Court Organ, Rollo F. Maitland; 12:00 M., Luncheon, Wanamaker Tea Room.

1:45 P. M., Stanley Theater, organ and orchestra "Allegro Vivace", Widor (arranged by Frank Stewart Adams) Poda Cadenza by Firmin Swinnen, Mr. Swinnen at the Console, Albert F. Wayne, Conductor; Feature Picture, "You Can't Fool Your Wife", accompanied by Stanley Orchestra and Organ, William Klaise at the Console. 4:30 P. M., Recital, St. Clement's Church, by Frank Stewart Adams, Rivoli Theater, New York City.

6:30 P. M., Dinner at Musical Art Club. 8:15 P. M., organ, piano and choral recital, West Walnut Street Presbyterian Church.

The committee in charge comprised Dr. John M'E. Ward, chairman, Henry S. Fry, James C. Warhurst, and Rollo F. Maitland, with Mrs. Henry S. Fry and Mrs. Rollo F. Maitland as registrars. — CONTRIB.

The June meeting of the Lancaster Chapter was held in the main auditorium of the Lancaster Avenue Methodist Church. Preceding the business session, Miss Lucretia Benner, organist of the church, presented three pupils of Miss Bessie Gingrich in a half-hour song recital, Victor Wagner, Emily Nutto, and Harry G. Baughey.

Following the program annual reports were presented showing the Chapter to be in a flourishing condition. These officers were elected for the following year: President, Dr. William A. Wolf, Vice-President, George Benkert; Secretary, Walter G. Bahu; corresponding Secretary, Viola B. Leib; Financial Secretary, George B. Rodgers; Treasurer, H. A. Sykes. These officers will compose the board of directors. — CONTRIB.

ANNUAL CONVENTION: The City of Rochester, New York, has been chosen for the Annual Convention of the National Association of Organists and the dates for this year are August 28-29-30-31.

Through the courtesy of Mr. George Eastman, the Eastman School of Music and the Eastman Theater have been placed at the disposal of the Association and will serve as the Headquarters of the Convention. All of the recitals will be played in Kilbourn Hall or in the Eastman Theater. This latter organ is the largest organ in the world.

The recitalists include: Harold Gleason, Head of the Organ Department of the Eastman School; T. Tertius Noble, St. Thomas' Church, New York City; Dr. Healey Willan, President of the Canadian College of Organists; S. Wesley Sears, Organ Players Club of Philadelphia; Palmer Christian, of the Fourth Presbyterian Church, Chicago; and Eric De Lamarier, Assistant Conductor of the Chicago Symphony Orchestra.

There will be Picture Demonstrations by Dezso d'Antalfy and John Hammond of the Eastman Theater and George C. Crook of New York City.

Short talks will be given by Harold Thompson, Ph.D., of Albany; F. W. Riesberg, A.A.G.O., of New York City; Frank L. Sealy, Warden of the American Guild of Organists; Robert Berentsen, President of the Society of Theater Organists of New York City; Professor H. C. MacDougall of Wellesley College; Herbert S. Hammond of Brooklyn, N. Y.; and Prof. H. Augustine Smith of Boston University.

Religious Church Work will be a strong feature of this Convention and the true art of the organ will be shown in its highest form. It is expected that the attendance for this Convention will break all past records. — CONTRIB.

CONVENTION PROGRAMS

HAROLD GLEASON

The 28th at 3 o'clock

Mendelssohn — Sonata No. 6
Martini — Gavotte
Franck — Piece Heroique
Jepson — Papillons Noirs
Bonnet — Ariel
Andrews — Adagio C
Vierne — Scherzetto
Frescobaldi — Toccata per l'Elevazione
Bonnet — Variations E minor.

T. TERTIUS NOBLE

The 28th at 8 o'clock

Canidge — Concerto G-m
Guilmant — Song Without Words
Boely — Andante G-m

Bach — Prelude and Fugue C-m
Noble — Prelude Solonelle
Stanford — Two Preludes
Noble — Toccata and Fugue F-m
Adams — Overture C

S. WESLEY SEARS

The 29th at 3:30 o'clock

Handel — Organ Concerto No. 1
Noble — Solemn Prelude (Gloria Domini)
Veger — Benedictus
Guilmant — Scherzo (Son. 5)
Miller — Serenade
Bach — Andante (Son. 4)
Rheinberger — Romanza
Widor — Allegretto (Son. 7)
Wagner — Overture to Rienzi

HEALEY WILLAN

The 30th at 8 o'clock

Bach — Toccata and Fugue D-m
Clerambault — Prelude
Handel — Menuet (Bernice)
Kirmberger — Gavotte
Rheinberger — Sonata No. 7
Cyril Scott — Vespérale
Moussorgsky — The Old Castle
Howells — Rhapsody No. 1
Willan — Introduction Passacaglia Fugue

PALMER CHRISTIAN

The 31st at 2 o'clock

Georg Schumann — Passacaglia Finale B-a-c-h
Improvisation Op. 34
Edward Shippen Barnes — Caprice
Bach — Toccata and Fugue C
Guilmant — Dreams (Son. 7)
Borowski — Sonata No. 3 (MS)
Rene Vierne — Canzona
Matthey — Toccata Carillon

ORGAN BUILDERS ASSOCIATION

THE annual meeting held recently in Chicago resulted in the choice of Mr. Adolph Albert Wangerin for president, Mr. David Marr for vice-president, and Mr. John Spencer Camp for treasurer. Mr. Wangerin was born in Milwaukee March 22nd, 1873, and is a graduate of Concordia College, Milwaukee. In 1895 he organized a company for the manufacture of works of art especially for church use, gradually working into parts for organs. In 1903 he became associated with Mr. George Weickhardt as president of the Wangerin-Weickhardt Co., devoting himself to the managerial end and not to practical organ building; in fact he has never done actual work as an organ builder, though he plays the organ. He patented a Universal Wind Chest in 1907 and a Combination Piston action in the present year. He is connected with the instruments in Holy Name, Chicago, and St. John's, Milwaukee, Cathedrals, but perhaps the most famous is the Audsley Organ in the Church of Our Lady of Grace, Hoboken.

Mr. David Marr was born July 7th, 1880, in Willesden, England, and came to America in 1904. He served an apprenticeship with Elettton Organ Co. and Norman Bros. & Beard, England, and is president of the Marr & Colton Company of Warsaw, N. Y. He was associated with the E. M. Skinner staff for a time and also with the late Robert Hope-Jones, resigning his position as superintendent of the Hope-Jones department of the Wurlitzer Co. in 1915 to become vice-president of the American Master Organ Company. A year later he founded the Marr & Colton Company, builders of the now wellknown

organ in the Strand Theater, Niagara Falls. The Company is interested seriously in only high grade organ building and does not compete with the in-stock unit builders. Nineteen out of Mr. Marr's twenty-five years as a practical organ builder have been spent in America and he is a naturalized citizen of no less a Country than yours and mine.

Mr. John Spencer Camp, like the other two officers mentioned above, plays the organ, though his attainments in the art of organ playing undoubtedly excel those of Messrs. Wangerin and Marr combined. He was born Jan. 30th, 1858, in Middletown, Conn., and is a graduate of Wesleyan University. He studied organ playing with Samuel P. Warren, Dudley Buck, and Harry Rowe Shelley, and has given half a hundred recitals; he played in two Hartford churches for thirty-six years, and was conductor of the Hartford Philharmonic Orchestra of sixty men for ten years. In 1911 he became treasurer of the Austin Organ Company; he has been vice-president of the Society for Savings, Hartford, and a trustee of Wesleyan University. He has given many lectures and written much on music subjects, is the composer of two Christmas cantatas, an Easter cantata, two works for chorus, orchestra, and soloists, besides various songs and anthems, all published, with many orchestral works in manuscript, and holds the degrees of M.A., B.A., and Mus. Doc. He is a member of the A.G.O. and the N.A.O. and comes from a musical parentage; his mother and father were singers, his mother especially noted as singer and pianist. A photograph of Mr. Camp is not available for this issue.

Mr. S. E. Gruenstein, who is employed by the Association to take care of its interests in the capacity of secretary, is well known to the organ profession through his work as Editor of The Diapason, the first exclusive organ magazine to be published independently in America. A sketch of Mr. Gruenstein appeared in our October 1921 issue.



THE SOCIETY presented a program demonstrating the organ as the ideal instrument for the accompaniment of the films for the Union and Essex Chapters of the National Association of Organists at their annual rally in Elizabeth, New Jersey, May 23rd. Through the kindness of Mr. A. M. Fabian, director of the Fabian Enterprises, and also Mr. William B. Stein, the Manager, all of the facilities of the Regent Theater were donated.

After placing the theater at the disposal of the N.A.O. and S.T.O. Mr. Alexander Gordon Reid, representing Mr. Fabian, presented Mr. Earl J. Beach who described in detail the finely voiced organ recently installed by himself, an unusual feature of which was the playing of a grand piano in the orchestra pit from the organ console.

Mr. Robert Berentsen, President of the S.T.O., spoke briefly of the sympathetic interest existing between the National Association and the Society and expressed a hope that the present performance, which was a continuation of the very successful demonstrations begun at the Wanamaker Auditorium and Capitol Theater, New York, would result in a

more direct and active interest in the theater organists' work by all of the Chapters of the N.A.O. with the inclusion of a picture demonstration and short explanatory address in all of their programs, having the assured support and assistance of the S.T.O.

Mr. William H. Meeder, a pupil of Mr. Warren Yates, then presented an unusually clean and colorful accompaniment to the film, "Mighty Lak a Rose", the sentimental and popular appeal of the picture suggested the use of five ballad themes, and a discreet use of traps in appropriate places added greatly to the contrasting comedy effects. Superficially considered it may seem that music of a heavier calibre should have been used before an audience so musically intelligent, but it must always be remembered that the audience sees the picture but once, and in order to quickly understand the purpose it is necessary in a demonstration of this kind that the number selected should either be known or easily understood. Although technically far advanced Mr. Meeder showed excellent judgment by demonstrating the whys and wherefores of the art of picture playing rather than asserting his own digital dexterity to the detriment of the performance. His work showed much precision and forethought.

Picture organists all over our glorious country, whether belonging to a Society or not, should endeavor to model after and possibly add to such demonstrations which may be presented either as a part of an educational campaign in your own theater assisted by a manager who has the necessary vision to feature his music as a greater attraction, or as an entertainment in conjunction with any wellknown organ association, or as part of an intensive publicity campaign for any organization of organists.

Criticism retards; constructive criticism may clear away obstructions: it is only when each theater organist puts his shoulder to the wheel and brings into the public eye the best he can do that the cumulative effect will send the theater organist to the top — so here goes:

Scribble	—	Talk	—	Organize
Seize	—	The	—	Opportunity
Serve	—	Theater	—	Organists
S	—	T	—	O

— ROBERT BERENTSEN

S.T.O. NEWS NOTE

The request for data from the members brought out (not too many) replies, some interesting.

One had the following legends:

Church Position — "H—, No."

Additional Information — "Have been sworn at by the leading conductors on Broadway." (Yes, this was Krungold). Well — who hasn't been? He thus becomes numbered among the goodly company of the apostles, the noble army of martyrs — these are they which have been (and are still) in great tribulation.

Another, in answer to the question "Degree or Diploma" wrote, "None — took up theater work." Quite right, degrees and diplomas are not essential. The theater organists gets excitement not by degrees, but in bunches. — F. S. A.

MAGAZINE NOTES

SUBSTITUTES have been fairly numerous in registering their wishes in the Metropolitan district; those needing substitutes have also been prompt in communicating their wishes to the Bureau. And thus is the utmost economy and convenience achieved.

A TEACHER wrote on his own bill-head a note certifying that so-and-so was his pupil and entitled to student's rate subscription, and the pupil merely sent this note together with his subscription at student's rate. A convenient way and a business-like method; try it yourself for your pupils.

ERNEST E. ADCOCK of Norwich, England, heads our list of contributors this month, alphabetically speaking. The American churchman can gain much inspiration from a knowledge of the great English cathedrals — especially when they are so charmingly presented as when Mr. Adcock's pen has described them. The organist whose church edifice can best be described as a vacancy bounded by four brick walls, a roof, and a floor, has little to inspire his Sunday work. If he can sketch his imagination to build about him the beauty of a Lincoln Cathedral he will play like an angel. That's why Mr. Adcock writes and we publish these inspiring articles.

MRS. FAY SIMMONS DAVIS is known in the East for her work with the Glen Ridge Community



FAY SIMMONS DAVIS

Concerts. Mrs. Davis thinks we should not say very much about her. All right. We'll let her do it: "I have a c-h-e-i-l-d and yes, a husband, and a choir, and a woman's chorus to direct, and lessons to give, and oft-times a maidless kitchen when the snow begins to fall and when my piano fugues send Bridget to the Asylum.....but omit any biographical sketch. No reader will be interested in whether I was born or not." Mrs. Davis has spent some years as contributor to magazines, has won prizes for her literary works, one of which has been published in French and other foreign tongues. And the photogravure section of the newspapers carried a large photograph of her last season. We hope Mrs. Davis is shortly to join the regular staff of T.A.O., joining as special contributor to the church department, where her rich experiences in chorus and community work will be so valuable. The Montclair Times said editorially of her last concert:

"The programs of the preceding concerts seemed all that could be desired, but it remained for the last recital to surpass the others in that its harmony of voices, its perfect rendition and skillful direction seemed to be well-nigh perfect.....To Mrs. Davis, whose untiring energy, artistic ideals, and real community spirit is largely responsible for the organization and success of the Chorus, we extend our congratulations and hope she will have the strength and receive the encouragement of an appreciative public to carry on her musical work for the succeeding years."

L. G. DEL CASTILLO of Boston appears again with a brief discussion of the "Original Organ Novelty" — that creation of the theater which can be of highest advertising value for the organist but which, if indulged in every week by compulsion of the management, becomes by the simple law of the exhaustion of inspiration a tiresome bit of nonsense without rhyme or reason and can but disgust an intelligent person with the organ and the organist.

GEORGE W. GRANT has more vigor than can be used by an ordinary church. So he spent the excess of it in organizing a municipal organ campaign for his native city. When this got fairly well under way and was running along smoothly toward the completed project, some other city got sight of him and took him off with a big fat salary. He knows and admires the organ creations of that peculiar genius, Roy Spaulding Stoughton, and was selected as the proper person to give a bird's-eye-view of the whole. No other nation can boast of anything commanding in Mr. Stoughton's peculiar field of composition. We hope the present article can be followed by detailed reviews of the individual numbers at much greater length — and that the result will be the enrichment of British recital programs as well as our own.

A SUBSCRIBER wrote out a list of organists and gave their addresses in his town. In fact four such cooperative acts were done during the past month. This enables us to introduce the work of the magazine to those who have not yet interested themselves in it. Strange that there can be within the ranks of any group of workers those who think they are sufficient in themselves, who think they have nothing to gain from the united effort of their profession. One of our greatest obstacles is this mentality; until we remove it and replace it with a broad and deep interest in the common good of all, the individual organist himself will not achieve his utmost.

THE NEW YORK PRESBYTERY, for the first time in its history, if we are not mistaken, has included in its Year Book a full list of the names and addresses of its organists. THE AMERICAN ORGANIST appealed to the Clerk of the Presbytery a year ago for such action and whether or not the present book is the result of that appeal, the names are included and the organ profession definitely recognized in deservedly complimentary way as a definite part of the work of the Presbyterian Churches of New York City. In return, the Presbyterian organists of the City are under the greater obligation to be actually a constructive factor each in his own church, to help the minister and other officers to build up the work of his church and neighborhood.

INFORMATION: If you do not know something you want to know, perhaps somebody else does; perhaps the magazine can find the man who does. Some readers try it and we do our best always.